

June 19, 1958

Mr. George Boas
Cherry Hill Farm
Baldwin, Maryland

Dear Mr. Boas:

It was nice to hear from you.

Once again we have ordered a print of MORTALITY AND IMMORTALITY
from Mr. Sumari, the photographer.

We shall follow through and a print will be mailed to you
shortly.

Sincerely yours,

EMH:pb

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FRIENDS OF THE WHITNEY MUSEUM of AMERICAN ART

22 WEST 54TH STREET, NEW YORK 19, N.Y. • Telephone: COLUMBUS 5-5800

June 17, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

We are enclosing a check in the amount of \$4,050.00, covering the purchase of Abraham Rattner's painting, "Song of Esther," 1958, by the Friends of the Whitney Museum of American Art.

Sincerely yours,

Gertrude Thilly
Secretary
to the Friends

Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 12, 1958

Mr. James Patrick Goodwin
1395 Jefferson
San Francisco, California

Dear Mr. Goodwin:

Indeed I remembered to ask O'Keeffe about the drawing but she could not recall whether she had anything in New Mexico. For your information, she is a bit vague about answering letters and I waited until she arrived in New York for her exhibition which was held in March. If at any time she decides to hunt through her portfolios and advises me of the existence of a drawing I shall get in touch with you immediately.

No doubt you received our catalogue of the O'Keeffe exhibition of watercolors. This exhibition was really sensational and if you think that a watercolor would serve your purpose just as well, I shall be glad to send you some photographs. These were all produced in 1916 and 1917 and are really extraordinary. The price range is from \$500 to \$750. Please let me know your wishes in the matter.

Sincerely yours,

KMP:ph

or to publishing information regarding sales transactions, searches are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

POMONA COLLEGE
CLAREMONT, CALIFORNIA

ART DEPARTMENT

June 5, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I came to New York merely to make a selection with you for the Stieglitz show, but it turned out that they were two very wonderful days, and I am extremely happy that I had the opportunity of getting to know you. I only wish there were more people like you in the art world.

I am enclosing lists of the six artists which, while not complete, do give us a very good start. Due to the limitation of our space, we will not be able to add anything, but may find it necessary to make substitutes. I have written to everybody on the list except Lowenthal, and I have told the people at the Museum of Modern Art and the Whitney that Budworth will pick up the paintings on Monday, September 22. I wonder if you might be good enough to get in touch with Budworth to this effect. Also, would you please fill in all the information as to dates, media, and sizes which you might have.

I have also written to O'Keefe about the Stieglitz photographs and to McKinley Halm, asking him to write a brief essay for the catalog. Speaking of the catalog, we need photographs of as many of the paintings as you might have available.

You will probably hear from me again shortly. In the meantime, I want to thank you again for all you have done for us. Martha and LeRoy Davidson send their love.

Cordially yours,

Peter Selz
Peter Selz,
Chairman

PS/án

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

June 19, 1958

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

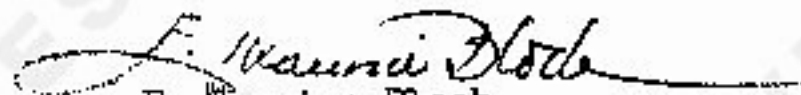
Dear Miss Halpert:

I understand that you now have on exhibition the very interesting series of paintings which were produced by ten American artists in connection with the new Church Street building.

The idea of a single theme interpreted by a group of top-ranking contemporary artists with varied backgrounds is a fascinating one to me from the teaching standpoint. I know that such material would be invaluable in my course in American art of the 20th century - and in writing to you now it is with the hope that you can advise me whether color slides or black and white photographs of the paintings are at all available and, if so, where they may be obtained. Any information you can afford me will be most gratefully received.

Thanking you in advance, and with best wishes,

Sincerely yours,


E. Maurice Bloch
Assistant Professor
Department of Art

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researchers are responsible for obtaining written permission
can both artist and purchaser involved. If it cannot be
submitted after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
be published 60 years after the date of sale.

June 16, 1958

Dear Mrs. Halpert,

Thank you for your recent information.
What I would like is a duplicate bill
for the Max Weber "Sculptress". We only
had 1 copy - Mr. F. took that.

Please let me know if the paintings
I have will be all right in continued
storage. They are in a warehouse - I
don't know how many years they will have
to remain. Could you find out for me if they
will deteriorate in any way? There is no
humidity control or heat control, from what
I can learn, and I wonder if this will
harm them at all.

This is address
Sincerely,

Mrs. Stanley Freeman

93 Greenhaven Rd.
Rye, N. Y.

June 18, 1968

Miss Alice Becker
The Dubuque Art Association
Dubuque, Iowa

Dear Miss Becker:

Thank you for returning the photographs of the Marin watercolors.

It was a little difficult to locate the specific painting you referred to as there are three examples under the same title, AUTUMN, MAINE. However, John Marin Jr. recalls showing the 1913 example to your representative and I am now enclosing a photograph of this for your consideration. The price is \$750., net, for museum acquisition.

Sincerely yours,

EGH:pb
Enclosure

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June 19, 1958

Miss Judy Kniseley, Associate Director
the playhouse gallery
8500 Main Highway
Coconut Grove, Florida

Dear Miss Kniseley:

Thank you for your letter letting us know of the opening of the new gallery. I am sure Mrs. Halpert will be most interested in the new venture and that she will be glad to cooperate with you in it in any way feasible.

However, at the moment, the gallery is in process of closing for the two summer months the end of this week and Mrs. Halpert herself engaged in last-minute preparations for her trip abroad on which she is departing almost immediately.

In view of the fact that the date you are planning to open with an exhibition of Shahn prints is January 11, 1959, we trust that it will be in plenty of time to discuss the matter in detail when the gallery reopens in September and Mrs. Halpert will be in a better position to give the subject her undivided attention. We will get in touch with you again then.

With best wishes for your success,

Sincerely yours,

Margaret M. Babcock

MMB:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Leo S. Guthman

June 2, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Just returned to the office today. It was quite a trip--much more enjoyable than even I had anticipated.

I followed your suggestion and went into the Lister Gallery and ordered two castings, one "The Acrobats" by a man named Michael Aryton--price £105, and then a casting of the Standard Figure No. 2 by Moore--also £105. Both of these are to be billed directly to you. Edith, it was real nice of you to give me this privilege. Incidentally, I have looked at a casting of a Henry Moore, which was £650. If I were sure that there would have been a discount to you, I would have ordered it. If it is not too much trouble, I wonder if you would write Brown and find out if this commission arrangement of yours is still in effect. If there is a saving of 20 to 30 percent, I might be inclined to buy it.

I found quite a liking for American pictures in England--particularly in the Gimpel Galleries. I also met some young sculptors who evidenced tremendous interest in American works.

I flew directly back from London by way of Montreal to Chicago, so therefore there was no stop in New York. However, if things clear up here I hope to be in New York before the end of the month, and I will let you know in advance. In the meantime, thanks very much for the privilege, and I wanted to let you know just about what I did.

With the very warmest of personal regards,

Fondly,



2529 South Dearborn Street
Chicago 16, Illinois

for publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*see also letter of June 30
to Mrs. T. J. W. L.
Carnegie Endowment for International Peace
of which copy sent to*

June 13, 1938

Mr. Robert Daugherty
New York Graphic Society
95 East Putnam Avenue
Greenwich, Connecticut

Dear Mr. Daugherty:

Thank you for your letter and for returning the Kodachrome.

In a conversation with Mr. Wolfson, he agreed to the reproduction of HUDSON PANORAMA.

I have also discussed the subject with Mr. Levi. He feels the fee should be \$300. I shall be glad to limit the number of reproductions to the gallery to five and perhaps we can reduce the number for Mr. Wolfson as well. In any event, I am sure there will be no complications about the slight difference.

Our exhibition closes on June 25th and you may have the painting through the month of August inasmuch as the Federation Circuit does not commence until September.

Bert Canning called me yesterday and we made an appointment for Wednesday the 15th to discuss the book idea.

I am very pleased with your interest in the project and feel that it should turn out successfully for you. In any event, you may rest assured that we will do all we can to help you in any way, although none of these artists is connected with this gallery.

Sincerely yours,

EGH:ph

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June 17, 1958

Mr. Stephen R. Carrier
116 East 62nd Street
New York, N. Y.

Dear Mr. Carrier:

The Demuth exhibition has closed and we have shipped your painting to the address you requested, as follows:

Mrs. Edward M. M. Warburg
Coleytown Road
Westport, Connecticut

I wonder whether you have given any further thought to the conversation we had in relation to the National Gallery and the project I had in mind. If so, I should very much like to discuss the matter with you further. If you can spare the time between now and June 27th when the gallery closes for the two summer months, please let me know and perhaps you can arrange to drop in for a drink some afternoon during this short interval.

I look forward to the pleasure of seeing you again.

Sincerely yours,

EGM:pb

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June 12, 1938

Mr. Laurence Schmeckebier, Director
School of Art
Syracuse University
Syracuse, New York

Dear Mr. Schmeckebier:

I am very eager to know how the three Zorach sculptures appeal to you and how they look in your exhibition.

Because Zorach left for Maine a little earlier this year, he did not have the opportunity to work on the second cast of *THE FAMILY* and we decided to send one which had already been sold to Mr. Schulman. Naturally there will be very little difference between the two and if you are interested, we can arrange to have the second cast sent to you early in the fall when Zorach returns.

Meanwhile, when the exhibition closes, would you be good enough to return the two heads to the gallery and *THE FAMILY* listed in Mr. Allen's letter of May 24th, which I am now repeating:

Mr. Jacob Schulman
29 East Boulevard
Gloversville, New York

Thank you for the courtesy.

My best regards.

Sincerely yours,

ESM:pb

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TOM SLICK
BENNETT BUILDING
SAN ANTONIO 5, TEXAS

June 17, 1958

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of June 12th. I was amazed to hear that you had had the frame overhauled - as that too is in just dreadful shape. It is just as we sent it - with all the dirt and marks on it - so it is surprising to find that any work could possibly have been done on it.

However, we will follow your suggestion and try to get a local restorer to work on the picture, have the glass replaced, and see whether the frame can be cleaned up or whether Mr. Slick will wish to replace it.

We have not as yet received your bill and I do not know how the insurance company will react to two charges for the same items but I will check on this with them and see where we stand.

With kind regards,

Sincerely


Jeri Walsh
Personal Secretary

Jp

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65.00

19.675
9950
9725
12.00
85.15

SYLVAN LANG
LESLIE BYRD
DALTON CROSS
BERNARD LADON
JESSE H. OPPENHEIMER
JOHN F. GILES
PERRY D. DAVIS, JR.
NEILL MOLDRICK, JR.
STANLEY D. ROSENBERG

LAW OFFICES
LANG, BYRD, CROSS, LADON & OPPENHEIMER
1800 MILAM BUILDING
SAN ANTONIO 5, TEXAS
CAPITOL 7-3108

June 19, 1958

5516

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Delighted to receive yours of June 13, and the only object of this letter is to express both Mary's and my very, very best wishes that you will have a wonderful trip to Europe this summer.

Since last August, I have only been in New York for thirty-six hours about the middle of January at which time we were both delighted as usual to be able to be with you for even so short a time. I know that it is foolish to contemplate buying a Picasso at anything like a reasonable price and with more and more inflation in prospect I cannot envision any substantial decline in prices. However, if you do run across a fine canvas of pretty big size (such as Tom Slick acquired) at a fair price, please get in touch with me.

As you know, I greatly prefer California to New York, and one of the very few attractions which New York has for me personally is our contacts with you.

Sincerely,

Sylvan Lang
Sylvan Lang

IN WITNESS WHEREOF, the said corporation has caused these presents to be signed by its duly authorized officers and its corporate seal hereunto affixed, this _____ day of _____ 1958.

THE DOWNTOWN GALLERY, INC.

By _____

Attest:

Secretary

(Seal)

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OTTO SELIGMAN GALLERY

4710 UNIVERSITY WAY
SEATTLE 1, WASHINGTON

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Seattle June 10 1958

The Downtown Gallery
Mrs. Edith Halpert, Director
32 East 51st Street
New York, 22, N.Y.

Dear Mrs. Halpert:

Thank you for your letter of May 29th
and the four photographs of Marin watercolors which arrived
only yesterday.

Unfortunately my customer finds the prices
prohibitive and I'm sorry that we can't do any business this
time. I'm returning the photos and I shall try to visit you
during my short stay in New York, June 21st through June 24th.

Thanking you again for your prompt response,

I am,

Sincerely yours,

Otto D. Seligman

Otto D. Seligman

ODS/1c

June 17, 1958

Mr. Patrick D. Hazard
The Graduate School of Arts and Sciences
Department of American Civilization
University of Pennsylvania
Philadelphia 4, Pennsylvania

Dear Mr. Hazard:

I think the idea expressed in your letter of June 6th is most interesting and I can assure you I shall do all I can to cooperate in this venture.

As you probably know, the gallery closes for the months of July and August, but I shall be glad to see you in September if you will let me know when it is convenient for you to pay us a visit. We can then go over the photographs of the artists you mention and the selections can be made at that time.

Sincerely yours,

EGM:pb

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June 12, 1958

Mr. Nelson Rockefeller
80 Rockefeller Plaza
New York, N. Y.

Dear Mr. Rockefeller:

Based on the current market for paintings by Don Shahn, I can
appraise the picture listed below at \$4000.

NOCTURNE - 1946 - 40" x 27"

Sincerely yours,

BGH:pb

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Edwin C. Wilson
3122 P Street, N. W.
Washington 7, D. C.

June 18, 1958

Memorandum to the Downtown Gallery,
32 East 51 Street,
New York 22, N. Y.

Enclosed please find cheque for \$250.00 on account
of outstanding balance of \$450.00 in my account.
This will leave balance of \$200.00 due which will
be paid in few weeks.


Edwin C. Wilson

June 17, 1958

Mr. Felix Landau
Landau Gallery
702 North La Cienega
Los Angeles 48, California

Dear Felix:

As you can gather, this is a very hectic period in the gallery, what with all the usual rush, plus a number of people coming through en route to Europe or -- to say nothing of my personal preparations for my trip -- all this in explanation of my belated reply to your letter of June 9th.

We finally succeeded in getting our photographer to take care of the Shahn drawings, and within a few days I shall send you a number of prints for publicity and for your catalogue reproductions. Biographical notes are included and as soon as Fred Friendly of CBS supplies the information about the series, I shall send the data on to you. Several of the drawings are out on exhibition and are being recalled to make as complete a group as possible in view of the fact that a number had been sold. I did not think it advisable to borrow these as it always complicates matters to have such loans in the exhibition. For some reason or other, no matter how minor the sold pictures are, they are always the most desirable because they are unavailable. You know this, of course.

We should be able to get these out to you sometime next week and will follow your suggestion regarding Berkeley, et cetera.

Incidentally, I just came across our consignment invoice No. 5746 dated May 12. I note that John listed the commission on prints at 25%. Will you please change this at once, as we have made new arrangements with Shahn and cannot allow more than 15% on his prints. We agreed to a greatly reduced commission. Incidentally, this also applies to the consignment dated January 8th - No. 5570.

I am enclosing our check for \$540., together with the purchase order for the Levine painting. Confidentially, Jack is quite burned up about the matter because the young man who purchased the picture paid a very low price and Jack got nothing at all in the first place. However, I shall give him a royalty if and when we sell this little number.

It was as nice seeing you and I hope you have a very successful exhibition.

Sincerely yours,

KGM:ph Enclosure

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State University of New York; and, although I will spend the summer assisting Prof. James Watson (chairman of the Art History department) on a Mosaic Mural, I will have completed my obligation by September.

I would like to do this work on O'Keefe out of respect to you and to my past mentor, Hagen; but, primarily, for Georgia O'Keefe. I would like to receive your advice and support.

And while I am about making rather bold requests, I will go another step and ask you to allow me to begin with work on an article on the history and significance of the Downtown Gallery.

To suggest that your early reply would be greatly appreciated would be to greatly underestimate and understate my feelings.

Sincerely,

Mary Daneter
Mary Daneter

P.S. I have gone ahead and made some preliminary bibliographical investigation on O'Keefe and I have made arrangements for a trip through the Southwest in early October. Yes, I am very eager!

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Marshall Field & Company

111 NORTH STATE STREET - CHICAGO 90

Telephone State 1-1080

June 3rd. 1958

Downtown Gallery
32 East 51st. St.
New York, New York
Att: Miss Edith Halpert

Dear Miss Halpert:

We are desirous of learning at this time of the possibility that you might still have another SACRED COD weathervane such as we selected from your list submitted in July, 1957.

We purchased one of these with other pieces on our order number 36555 of August 15, 1957, at the list price of \$225.00 less 50%.

We await your advice. Thank you.

Yours truly,

Evelyn Baumgartner

Design Department
for Johanna Osborne Mrs.

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June 8, 1958

Mr. Stephen A. Stone
302 Pearl Street
Malden 48, Massachusetts

Dear Steve:

*\$250 sent to Solinger of Friends of
6/6/58*

I cannot tell you how grateful I am to you and Sybil for the check and for your membership in the Whitney Museum. Indeed you are friends.

Also, it occurred to me that I did not send you the information which you requested. This is now enclosed, with my apologies.

I do hope that I shall see you before the gallery closes on June 27th for the two summer months. As you know, I am leaving for Europe on July 2nd and am quite excited about finally obtaining my visa for Russia. I shall probably come back in August with a muskik, fur hat and all. Perhaps I can coax you both for a weekend in New York during the month of August. Meanwhile I hope that you will be in while I still remember my English.

Very best regards.

Sincerely yours,

EGH:pb
Enclosure

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June 12, 1958

Dr. Lawrence E. Mass
4952 Maryland Avenue
St. Louis 8, Missouri

Dear Dr. Mass:

In referring to my follow-up file in preparation for the annual vacation commencing on June 27th, I came across our correspondence and am writing to ascertain whether the photographs actually reached you and, if so, whether you would care to express an opinion about the pictures reproduced.

May I hear from you, and would you be good enough to return whatever photographs you no longer wish to retain.

Thank you for your courtesy.

Sincerely yours,

Bill, ph

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Detering

GALLERIES

1403 McGOWEN • HOUSTON 4, TEXAS

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June
10th
1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Enclosed is a copy of letter from the Railway Express Agency concerning final claim on the damaged paintings from your Gallery.

Kindly advise us at your earliest convenience concerning the amending of the claim to the \$500.00 declared; and also the explanation of the 25% depreciation as requested by them in this letter.

We are withholding a reply to this letter pending hearing from you concerning your decisions.

Cordially yours,

Marcyll Brown
Marcyll Brown (Mrs)
Detering Galleries

MB:sl

Enc: Copy Railway Express Letter
June 4, 1958

June 18, 1958

Mr. C. C. Cunningham, Director
Wadsworth Athenaeum
25 Athenaeum Square North
Hartford 3, Connecticut

Dear Charlie:

The two Doves have been returned from Alain Boissonnas together with a bill which included several other items. I am making a copy of the lower part for those two items.

If your insurance company is prepared to make the payment, we should welcome it. If not, it will be our responsibility. Won't you please let me know.

The gallery is closing on June 27th for the two summer months and I am off to Russia shortly after. I expect to be in Newton after the first week in August and hope that I can get you and Mrs. Cunningham to visit me for lunch or dinner. I shall get in touch with you when I return.

My best regards.

Sincerely yours,

EGH:ph
Enclosure

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June 12, 1958

Mr. Erwin S. Wolfson
24 West 98 Street
New York, N. Y.

Dear Mr. Wolfson:

In consideration of services performed by me in connection
with the 100 Church Street project, you have agreed to
contribute to the Edith Greger Halpert Foundation, Inc.,
the sum of \$5000.

Sincerely yours

ESW:ls

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 12, 1958

Mrs. George Donohue
134 Buffalo Avenue
Niagara Falls, New York

Dear Paula:

You are a sweet gal indeed to send me a catalogue of the exhibition at the Albright Gallery. Strangely enough I did not receive a copy through the official sources. It is most interesting to see what people collect in various locales and I have had fun with the catalogue.

Yes, we are very much pleased with the Times supplement and the exhibition really looks very handsome. It was quite a job for me but the results make it well worth while. All the artists seem quite happy about the whole thing.

I see you manage to keep busy at your easel and your current project sounds most interesting. Keep up the good work.

The gallery closes on June 27th and believe me, I can't wait, as this has been the most difficult year in my experience. This gallery is now officially the information center for the art world and all of us are terribly harassed answering questions, seeing people and neglecting those we really want to see. I am preparing for a trip to Russia this summer where I won't meet anyone I know and where I can pull myself together and plan a different life next year, even if I have to close the joint. My constant fatigue bothers even me and I am sure that all those around me must be going nuts listening to my complaints.

Next fall when you are in New York I plan to be as free as a bird and we can have some fun together.

My best to you and George.

Sincerely yours,

RM:ph

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June 5, 1968

Mr. Stephen A. Stone
392 Pearl Street
Malden 48, Massachusetts

Dear Mr. Stone:

I am listing below the current insurance valuation for the
Sam Shalom painting.

GEM JUMPING ROPE, 1943, Tempera, 19-3/4 x 27 1/2 - \$2750.

Sincerely yours,

R2M:ph

stedelijk museum

gemeentemusea amsterdam, June 20, 1958

stedelijk museum
amsterdams historisch museum
museum feder
museum willet holthuisen

paulus potterstraat 13
telefoon 720204
no. B.M. 10230

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y.

Re.: Exhibition Arthur Dove.

Dear Mrs. Halpert,

Many thanks for your letter of June 17.
Unfortunately I will be on holiday between
July 10 and August 10, so that I will not
be able to see you in Amsterdam, but I
sincerely hope to come over to U.S.A. and
meet you again next winter.

Yours sincerely,

W. Sandberg

W. Sandberg,
Director of the Municipal Museums

*I am very happy that you are willing
to collaborate on our dove exhibition*

s/td

to publishing information regarding sales transactions,
and are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
be published 60 years after the date of sale.

Phone: Export 3.6624.

BEE S. HOILES
641 CANTERLET AVENUE
TRENTON 2, NEW JERSEY

Picture on Harriet file

June 18, 1958.

Dear Miss Halpert -

A few days ago I was showing a few of my paintings to Mr. Fred Price of New Hope and he felt you might be interested in this Harriet. He feels it is definitely a Harriet, evidently an early charcoal in which the painter was trying to work out the monogram he used on later works. One of the enclosed photographs shows apparently an earlier attempt at a monogram that was erased.

CONTEMPORARY ARTS MUSEUM

6945 FANNIN STREET

HOUSTON 25, TEXAS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 16, 1958

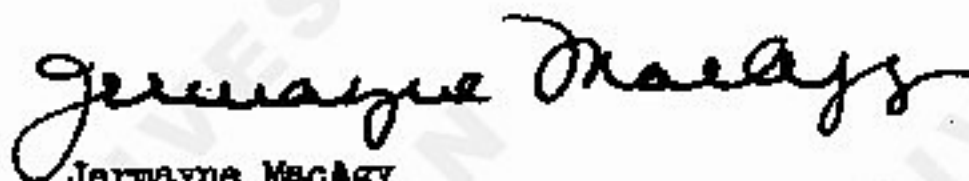
Mrs. Edith Gregg Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

The Benefit Auction which this Museum held on June 9th and to which you donated was extremely successful. It brought a great deal of necessary money for our maintenance budget. Without such generosity as yours this event would not have been so fortunate for us.

It is with deep appreciation for your generosity that we are sending you this letter.

Sincerely,



Jermaine MacAgy
Director

JM:lf

STATE UNIVERSITY OF IOWA



IOWA CITY

School of Fine Arts

June 19, 1958

My dear Mrs. Halpert:

I enclose herewith a copy of the catalogue for our art show. I think our printing people have done very well to get out this catalogue in the time allowed them and I am pleased with the quality of the reproductions since we were forced to resort to offset lithography.

I am very much embarrassed by one development of which I must apprise you.

When "Girlie Show" was listed among the paintings to be presented, I thought little of it, particularly since it is by Hopper. Now that we have uncased the pictures it is quite evident that this painting cannot possibly be hung in the exhibition. You will remember I have discussed this with you before but I was able to correct the situation previously, with your understanding and assistance, before the catalogue was printed. I am certain I shall have difficulty and be criticized for failing to hang a picture which is catalogued. I am not unaware that the people in our own Department of Art will feel that this is a case of "censorship". I simply have to face the fact that it is impossible to hang this particular painting and that I shall simply have to take the punishment involved for this decision.

Otherwise we are happy and delighted with the exhibit which is being unveiled to the public today.

I shall send you several catalogues under separate cover, but I wanted you to have this one with my letter.

It is impossible for me to tell you how much we appreciate the tremendous effort you have invested in bringing together this excellent show for us. Through many years your assistance has virtually made you a member of the forces engaged in art education here at the State University of Iowa.

Sincerely yours,

Earl E. Hopper

Director

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22, New York.

eeh/mn

cc: Mrs. Mildred LeVois, Chief Hostess, IMU

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of info.

pl to add his thing (NB)

BOWDOIN COLLEGE
BRUNSWICK, MAINE

OFFICE OF THE PRESIDENT

June 9, 1958

Mrs. Edith Halpert
Director of the Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

I am happy to tell you, in confidence, that Mr. William Zorach is to be awarded the Honorary Degree of Master of Arts at the one hundred and fifty-third Commencement of Bowdoin College, on Saturday, June fourteenth. A program of Commencement events is enclosed. I am sure that Mr. Zorach will be pleased to have you present at the Exercises, should this be possible, and on behalf of the College I cordially invite you to attend.

Seating in the Church is limited, but if you wish to attend the Exercises, I shall be glad to send tickets which will admit you.

Cordially yours,

Philip S. Wilder
Philip S. Wilder
Assistant to the President

mh

*Mrs. Halpert
Plut 4/13/58*

GEORGE M. CRAVEN
POST OFFICE BOX 55
ATHENS, OHIO

June 13, 1958

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York, N. Y.

Dear Mrs. Halpert:

About a year ago, while I was a graduate student at Ohio University here in Athens, I wrote a monograph on Charles Sheeler. I obtained from your gallery at that time several glossy photographs of Mr. Sheeler's paintings to illustrate the paper.

Mr. Henry Hope, editor of the College Art Journal, has read the monograph and has asked me to write a condensation of it for his quarterly. It is planned for the Fall issue.

The article will be based largely on an interview which Mr. Sheeler kindly granted me about a year ago. I have permission from Harcourt, Brace and Company to quote from Constance Rourke's biography, and I have the catalogues of Mr. Sheeler's exhibitions at U.C.L.A. in 1953 and at your gallery a few months ago.

I would like to include seven illustrations with the article (five paintings and two photographs). I already have glossy prints of the paintings, but I would like to have the permission of their owners to reproduce them with this article in the Journal. If you are authorized to grant such permission, I'd be grateful for the favor. If you cannot do this, perhaps you could supply me with complete addresses of several of their owners, so that I might contact them. The paintings for whose owners I have only incomplete addresses are listed below:

Church Street El (1922)	Mrs. Earl Horter, Philadelphia
Family Group (1950)	Mrs. Ernest F. Eidlitz, Riverdale, N.Y.
Fishermen's Wharf (1956)	The Sara M. Roby Foundation

The other paintings, for which I have the owners' addresses, are Rolling Power (1939), Ore Into Iron (1953), owned by Smith College Museum and The William H. Lane Foundation, respectively.

I shall contact Mr. Sheeler for the two examples of his photography. If I can enlist your aid, however, for releases on the paintings, I'll be very grateful. May I hear from you soon?

Sincerely yours,


George M. Craven

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**BOARD OF EDUCATION
CITY SCHOOL DISTRICT**

409 WEST GENESEE STREET
SYRACUSE 4, NEW YORK
TELEPHONE GR 4-6051

PAUL A. MILLER
SUPERINTENDENT

**DEPARTMENT OF ART
VERA WEBBER**
HEAD

June 16, 1958

American Folk Art Gallery
East 51st St.
New York City

Gentlemen:

I do a little folk work and I am
interested in pictures or designs in
The Traditional Folk Manner. Do you have
any material available for the public?

Sincerely yours,

Vera Webber

Vera Webber
Head, Art Department

VW/jo

Pl write No

*Sorry! Had her to write to Jean Lippman
Commissioner*

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

THE ART INSTITUTE OF CHICAGO

EVERETT D. GRAFF, President ROBERT ALLERTON, Honorary President RUSSELL TYSON, Honorary Vice President PERCY B. BCKHART, Senior Vice President
LEIGH B. BLOCK, Vice President ARTHUR M. WOOD, Vice President GEORGE B. YOUNG, Vice President HOMER J. LIVINGSTON, Treasurer
DANIEL CATTON RICH, Director ALLAN McNAB, Associate Director LLOYD W. BROWN, Secretary

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

June 2, 1958

Dear Edith:

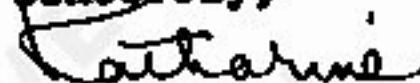
The following work, which you generously lent to the 18th Annual Exhibition of the Society for Contemporary American Art, will be returned to you soon after the show closes on June 8:

C. S. PRICE - Abstraction 4-a, 1945
ABRAHAM RATTNER - Farm Composition No. 1, 1950
ABRAHAM RATTNER - Composition with Old Shes, 1956
MAX WEBER - At the Seashore, 1955

On behalf of the Society members, I wish to thank you for helping make the exhibition a great success. You might be interested to know that this year CITY LANDSCAPE, 1955 by Joan Mitchell was selected for the Art Institute's permanent collection, purchased from the funds provided by the Society.

Your loan contributed greatly to the annual exhibition.

Sincerely,



Katharine Kuh
Curator of Painting and Sculpture

Mrs. Edith Halpert, Director
THE DOWNTOWN GALLERY
32 East 51st Street
New York City 22

P.S. Budworth has been asked to deliver the above paintings to you immediately after they arrive in New York.

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is the published 60 years after the date of sale.

The Palmer House Galleries
CHICAGO 3, ILLINOIS
FRanklin 2-0790

June 19, 1958

The Downtown Gallery
32 East 51st Street
New York, N.Y.

Gentlemen:

A customer would like information about a black and white
silk screen print by Ben Shahn entitled "Super Market".

We would appreciate it if you would let us know whether
you have a copy of the print and the size and price.

Thank you.

Sincerely yours,

THE PALMER HOUSE GALLERIES

Margaret Bartran
Margaret Bartran

Pl make 15% comm

Not to publishing information regarding sales transactions,
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June 5, 1958

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mr. E. E. Arnason, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Harvey:

In going through my followup folder recently, lo and behold
I came across an approval slip dated June 14, 1957, listing
the Tansy painting WOUNDED BEAST.

At the moment I cannot recall whether you had requested this
picture on a long-term exhibition basis or whether this paint-
ing was actually under consideration with a final decision to
be made during the first half of 1958. In any event I shall
be delighted to hear from you as to its present status.

It has been a mighty long time since I had the pleasure of
seeing you in New York. Don't you love us any more - or have
you hepped off to Japan? In either event I should love to
hear from you.

My best regards.

Sincerely yours,

ECH:ph

WILLIAM EDRINGTON SCOTT
6100 GURZON STREET
FORT WORTH 16, TEXAS

June 17, 1958.

Dear Mrs. Neepert:

On my return from Europe last week
I found your letter in regard to lending the
Thaler picture to the University of Iowa for
their Arts Festival. It is perfectly all right with
me as I want need the picture until Fall.

And anyway I never feel that a picture is
really mine until it is completely paid for.

I thought that I might drive up to
Iowa City sometime during the summer. I would
like to see how it stands up with the rest
of the "masterpieces."

Sincerely yours

William E. Scott.

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 19, 1938

Mr. Edward H. Dwight, Director
Milwaukee Art Institute
738 North Lincoln Memorial Drive
Milwaukee 2, Wisconsin

Dear Mr. Dwight:

Enclosed please find a catalogue and the New York Times supplement of the exhibition now current -- an exhibition which has caused more interest and excitement than any we have had.

Although the American Federation of Arts is arranging the circuit of this exhibition, I am writing you this personal letter in the hope that you will subscribe to this exhibition, not only because one of your boys (Lewandowski) is in it, but because -- frankly -- I am very eager to have it in Milwaukee.

As you will note in the catalogue, no one of the artists is associated with this gallery. My purpose in conceiving this plan is best described in a copy which I am enclosing of a letter I sent to a publication. Milwaukee has been very alert to the combination of art and industry and it seems a most logical spot for the show.

Do let me know how you feel about it and if you are prepared to back it I would suggest that you write to Miss Virginia Field, Secretary for Exhibitions, at the American Federation of Arts, promptly.

Sincerely yours,

EOH:pb
Enclosures

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
was published 60 years after the date of sale.

June 12, 1958

Mr. Harvey H. Arnason, Director
Walker Art Center
1719 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Harvey:

It would good to hear from you and I am particularly pleased that you will be in New York shortly. It is always wonderful to see you.

I am not leaving for the country until June 27th, when the gallery closes, - and then expect to fly to Copenhagen for a few days as an introduction to my subsequent trip to Russia.

The bill you requested is enclosed. And how vulgar can one be -- ending a letter so.

Best regards.

Sincerely yours,

KGB:pb
Enclosure

SS #8057 4/0

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searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
be published 60 years after the date of sale.

POWER OF ATTORNEY

KNOW ALL MEN BY THESE PRESENTS, that THE DOWNTOWN GALLERY, INC., a New York corporation, whose post office address is New York, New York, hereby makes, constitutes and appoints, with full power of substitution, JACOB SCHULMAN, 38 North Main Street, Gloversville, New York, its true and lawful attorney with authority for and on behalf of said corporation to represent it before the Bureau of Internal Revenue, in the matter of a request for ruling for distribution of assets of the corporation to stockholder, including but not restricting such authority to the filing of a request for such ruling, appearance before the Treasury Department in presenting the same, receiving the ruling, and granting unto said attorney full power and authority to do and perform all and every act or thing whatsoever requisite or necessary in and about such matter as fully to all intents and purposes as the proper officers of said corporation might or could do if personally present at the doing thereof; hereby ratifying and confirming all claims or other documents which said attorneys may have filed or executed or may file or execute in this matter.

And the said corporation hereby requests and directs that all correspondence, documents and other data in connection with this matter be sent to:

JACOB SCHULMAN
38 North Main Street
Gloversville, New York

for to publishing information regarding sales transactions, research are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

FIELD FARM
SLOAN ROAD
WILLIAMSTOWN, MASS.

P. O. BOX 390
Tel. 1161-W

June 4, 1958.

Mrs. Edith Gregor Halpert
The Downtown Gallery
New York, N.Y.

Dear Mrs. Halpert,

Thank you for your letter explaining the
change in the Sheeler title. The letter itself
will be sufficient for my purposes.

Sincerely yours,

Lawrence H. Biedel

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purchaser is living, it can be assumed that the information
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I. M. SCHWARZKOPF, INC.
110 EAST 42ND STREET
NEW YORK 17, N.Y.
EXTER 7-0266

CONSTRUCTION
ENGINEERING
REAL ESTATE
MANAGEMENT
LEASING
SALES

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 18, 1958

Mrs. Edith Halpert
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

I have analyzed the statement prepared by Mr. Laveman for 32 East 51st Street. According to the formula set up by the Rent Commission the following items would have to be eliminated:

1) Interest on mortgage	1197.70
2) Professional fees	200.00
3) Franchise Tax	90.64
4) Depreciation on building	1059.23
5) Depreciation on fixtures	115.97
	<hr/>
	\$ 2693.54
	3274.06
	<hr/>
Net profit for 1957	\$ 5967.60

You are permitted an increase on a hardship case provided the income from the property on a free and clear basis, that is before interest or amortization on the mortgage, or depreciation and corporate expenses, is less than 6% of the assessment plus a depreciation allowance of 2% on the assessed value of the building only.
This would mean \$90,000.00 total assessment at 6% 5,400.00
\$20,000.00 building assessment at 2% 400.00

5,800.00

It is probable that the Commission would not allow all the expenses and would claim a few of them are capital repairs and have to be charged off over a period of 5 to 12 years.

I am afraid all we can do is to pray that the rent laws are eventually allowed to lapse.

I am on a jury in White Plains this week and next but will manage to get up to see you before you leave.

Best regards,


Irving M. Schwarzkopf

IMS/pvk

Miss Jeri Walsh

- 2 -

June 12, 1955

remain open until June 27th, when it closes for the two summer months.

Thank you for bearing with me.

Sincerely yours,

BGH:ph

Enclosure

I have just received your letter of the 10th and am glad to hear that you are interested in the exhibition. I am sorry that I cannot see you at the moment but I will be glad to see you when you are next in New York.

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June 17, 1958

Miss Nancy Atkins, Secretary
Tampa Art Institute
326 North Boulevard
Tampa, Florida

Dear Miss Atkins:

Thank you for your inquiry.

I regret to say that we do not organize circuit exhibitions. However, on occasion, we arrange a special exhibition for one institution — either a sole exhibition of an artist associated with this gallery or a group show including the entire roster listed below. In such instance we charge no exhibition fee but request a purchase guarantee amounting to a percentage of the overall exhibition valuation or one relatively low-priced painting.

If this does not fit in with your plans, may I suggest that you communicate with the Federation of Arts.

Under separate cover I am sending you a catalogue and a New York Times supplement of a show we organized which will be toured by the Federation. Information regarding charges, et cetera, may be obtained by writing to the director, Mr. Harris K. Prior.

Sincerely yours,

ESB:pb

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the playhouse gallery

thirty-five hundred main highway, coconut grove, florida

director... jack amoroso

associate director... judy kniseley

June 17, 1958

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Miss Halpert:

Mr. Engle is building a gallery on the second floor of The Coconut Grove Playhouse. There is a sad need for a good gallery in Miami, and a definite demand for one. So, we are indeed fortunate that Mr. Engle has seen fit to subsidize this endeavor.

The gallery will consist of three rooms; the middle room, or main gallery, will be 40' x 30'. In this room, we are trying to line up exhibits of national importance. This is proving to be a problem, for it seems that one cannot receive a national exhibit until one has a national reputation. Needless to say, it's rather a difficult climb to achieve national recognition without national exhibits. However, we have located some Soutines, Cezannes and Picassos, which the owners have graciously consented to loan. One wing will be graphics, (we've tied up with the National Print Exhibitions, so this doesn't present any problem) intend to use the other wing for painters who are on their way up and need that extra boost. Will also be exhibiting sculpture, and have planned a central garden to complement the pieces.

It would indeed be an honor to me, and an asset to the Gallery, Miss Halpert, if you would consider accepting a position on the Board of Directors of the Playhouse Gallery! Our Board to date consists of:

Mr. Allan McNab

Mr. Nathaniel Saltonstall

(awaiting a reply from Mr. Vincent Price)

Mrs. George S. Engle- Chairman of the Board

I would appreciate any advice or suggestions you may have to offer.

Sincerely,

Jack Amoroso

J. Amoroso
Director

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 3, 1958

Sir Jacob Epstein
18 Hyde Park Gate
Kensington S.W.7
London, England

Dear Sir Jacob:

I had hoped to have the pleasure of seeing you again this coming summer but find that my plans will not permit this pleasant diversion. Because I decided to visit Russia and have so little time, I am flying directly to Helsinki and then to Leningrad, at once.

It occurred to me that you might like to know that three of your sculptures were acquired for museums, as follows:

Head of Kathleen - Minneapolis Art Institute
Head of Einstein - Hebrew University in Jerusalem
Head of Einstein - Des Moines Art Center

I decided to retain for my own collection Madonna and Child, the Head of Einstein, and the Head of Kathleen.

Recently I saw a reproduction of the "Magentas" and should like very much to add this to my collection. In addition, one of my friends is very eager to obtain a Head of Einstein and I am writing to ascertain whether you have these two available and at what price I may purchase them.

I still remember with pleasure my visit of two years ago. Won't you please remember me to Lady Epstein.

Sincerely yours,

Ellisph

or to publishing information regarding sales transactions, researchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 60 years after the date of sale.

June 6, 1958

Mr. David Solinger, President
Friends of the Whitney Museum of American Art
25 West 54th Street
New York 19, N. Y.

Dear David:

The enclosed letter and check are self-explanatory.

I would very much appreciate a special note addressed to Mr. and Mrs. Stone, who, I think, can be very valuable to the organization - and are delightful people.

I cannot remember the name of the young woman and do not find her listed on your letterhead. I am referring to Miss [redacted] who is in charge of your membership campaign. Some weeks ago I sent a list of prospects and am very eager to know whether any of these capitulated and became members. If not, I should like to follow them up. Meanwhile, I would like to have two or three form letters and the enclosures, including the so-called application blanks with the hope of getting additional members by direct contact.

My very best regards.

Sincerely yours,

RMH:pb
Enclosures

* from Stephen A. Stone 5/28
check for \$250.00

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Any information you can
give me regarding my
request would be greatly
appreciated.

Sincerely
(Mrs) Mildred Miller
632 Boelsen Crescent
Rego Park, N.Y.

June 13, 1958

Mr. Lee S. Outman
2629 South Dearborn Street
Chicago 16, Illinois

Dear Lee:

Pardon my slow reply. We have been so hectic at the gallery that I have ignored my dictation folder entirely.

I am delighted that you enjoyed your visit at the Leicester Galleries and am writing today confirming your two purchases and also regarding the third. As soon as I have word from Mr. Brown I shall get in touch with you.

I do hope that I shall see you before the gallery closes on June 27th. As you probably know, I have arranged to fly to Copenhagen and, after two days, to Leningrad. I intend to remain in Russia for about three weeks before returning to the good old U.S. A. It will be an interesting experience and I shall not be running into hundreds of casual acquaintances when I try to duck in New York but find it much more difficult to do so in a foreign country.

Let me know if and when you are coming in.

Sincerely yours,

EGH:pb

P.S. I am returning the Friends of the Whitney letter. The signature must be that of David M. Solinger, whose name appears as president in the list of officers.

Enclosure

for publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
4400 FORBES STREET
PITTSBURGH 13, PENNSYLVANIA
Mayflower 1-7300

GORDON BAILEY WASHBURN
DIRECTOR

LEON ANTHONY ARKUS
ASSISTANT DIRECTOR

June 18, 1958

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of June 13 which has been referred to me since Mr. Arkus is on vacation and Mr. Washburn is still in Europe. It was good to hear from you since I had been wondering if there were any news about Stuart Davis and Ben Shahn and had been planning to write.

Since the Retrospective is Mr. Arkus' "baby" I hope it will be all right for him to write to you about that when he returns around the end of the month. In the meantime, we are glad to have the form for the Marin "Old Dutch Farmhouse, Tappan, New York," which John Marin Jr. is so kindly lending.

According to his notes, Mr. Washburn chose "Lake Landscape" by Rattner when he visited you in January. He told me that he liked "Premier" by Stuart Davis, although there might be other works later, and that a Ben Shahn would be available later. I am enclosing entry forms for all three, just so you will have them on hand.

Mr. Washburn will be spending a few days in New York during the last week of July, on his way home from Europe. You mention your gallery being open by appointment during July and August. Would you prefer to have Mr. Washburn stop in rather than your sending photographs to Pittsburgh? We can be more exact about the time of his visit later, or he could call for an appointment after he reaches New York. Can you tell me what you will have on hand at that time?

Hoping that your summer will be pleasant, I am

Sincerely yours,

Alice Davis

Secretary for the International

Encls.

P.S. If there are new Rattners you prefer, I am sure Mr. Washburn would want to know about them.

not to publishing information regarding sales transactions. Researcher are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert

--2--

June 20, 1958

could use French francs at the rate that they are available then. Incidentally, he can be used for exchange purposes. I am certain that the rest of Europe, you know much better than I do.

Thanks for writing Brown at the Leicester Galleries and again for the privilege that you gave me.

If there is anything else that it may be possible for me to do, as far as your European trip is concerned, let me know at once. In the meantime, have a wonderful time, and I will look to see you either late summer, or early fall.

Fondly,

Leo

2629 South Dearborn Street
Chicago 16, Illinois

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 19, 1958

Miss Joanne Shively
Detering Galleries
1403 McGovern
Houston 4, Texas

Dear Miss Shively:

Thank you for the \$30 check which takes care of the claim on the Georgia O'Keeffe frame repair of IRIS No. 2.

I appreciate your follow up on the Dove and Weber claims and hope that the Railway Express will come through without too much further correspondence.

I note your subsequent letter. Since you were insuring the shipment with your own broker, we followed the customary procedure of the \$500. maximum valuation for Railway Express. Thus the latter really has cause for objecting to the \$775. claim. It might be a good idea to turn this over to your own insurance company which can effect a settlement by reducing the Express claim and paying the difference. If you will take up the matter with your broker, I am sure he can work out a satisfactory plan.

Also, for your information for the insurance company and the railway express, any restored picture is devalued. However, to facilitate settlement and to obviate any further correspondence on your part or on ours, I would be willing to reduce this total claim of \$775. to \$470., allowing for the \$30. previous payment. Perhaps this will expedite results.

My best regards.

Sincerely yours,

ECH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 12, 1958

A7A
Mrs. John de Menil
3363 San Felipe Road
Houston, Texas

Dear Mrs. de Menil:

I am very curious about the benefit sale held for the benefit of the Museum and if you have the time, would appreciate a brief report.

Also, for my tax records, I should like to obtain from you the amount the portrait brought at the sale.

My best regards to you and Mr. de Menil.

Sincerely yours,

EGH:ph

Not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 5, 1958

Marin; there was also continuity and Dove had a glimpse of his paintings going on without Stieglitz and without himself."

True, we had nothing to do with Dove's contribution as a creative artist nor with establishing his position in the American art world in the greater period of his career. However, I certainly feel that we are responsible for the revival of interest in Dove, after a long, long, lackadaisical period during which little was heard of him anywhere outside the Stieglitz coterie and the Phillips Memorial Gallery. Even his representations in museums were limited to an infinitesimal number plus four institutions which were presented with quantities of his work free of charge by Georgia O'Keeffe. In referring to my records, I find that in the relatively short period since his connection with this gallery, 22 museums were added, all through purchase by the museum or a friend of the institution. We even succeeded in obtaining from Alfred Barr a statement which has been quoted frequently and helped to place Dove as a pioneer and the forerunner of many of the artists the Museum of Modern Art admires. Therefore I am shocked and offended with the two omissions I mentioned, plus the quotation from your text I have cited, which, to my mind, gives the impression of little more than a pathetic also-ran.

The copy of the letter which I am enclosing and which you had read -- and which I asked you not to publish as it might appear offensive to Mr. Phillips -- indicates to some degree Dove's pleasure in realizing that his paintings were being bought without haggling, without pleas of poverty. In the short time before my visit to his home we had sold about \$5500 of his work. This really stunned him. Furthermore, it might be of interest that to date the Dove sales have amounted to something in the neighborhood of \$125,000 -- a sum rarely equalled by a truly creative American artist over a period of ten years.

This is the first time in my life I have expressed a hurt. I am not being petulant nor am I making for undue credit or for a chapter devoted to me. But I do think that the gallery should be included in the acknowledgments and not only because of the tremendous amount of actual work we contributed in assembling clippings, photographs, listing over and over again sizes, titles, etc., but also because it has always been the customary practice to make special mention of the gallery representing the artist in every catalogue published.

And so, this is what I have to say -- again -- not in anger but in humility and gratification of accomplishment. I know that you want me to be completely honest and our very pleasant relationship has always been based on this kind of give and take.

And to return to your manuscript, I think you did a magnificent job and I know the catalogue will be a great contribution toward the full understanding of this man and his art.

As ever,

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AKRON ART INSTITUTE

69 EAST MARKET STREET • AKRON 8, OHIO

LEROY W. FLINT, Director

Telephone: FRanklin 6-3193

JUNE 13, 1958

MISS EDITH HALPERT, DIRECTOR
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, NEW YORK

DEAR MISS HALPERT:

WE HAD HELD ONTO THE JOHN MARIN WATERCOLOR #16/1 "DELAWARE COUNTY,
PA." BECAUSE WE HAD WHAT SEEMED AT THE TIME TO BE A HOT PROSPECT.

TODAY I HAVE RECEIVED A FINAL NO SO WE WILL BE SHIPPING IT TO YOU
WITHIN A FEW DAYS. WE ARE DISAPPOINTED.

MANY THANKS AGAIN FOR YOUR KINDNESS AND HELP WHICH WE WILL HOPE
TO HAVE WHEN WE TRY THE PROJECT AGAIN. ON THE WHOLE IT WAS SUCCESS-
FUL. OF THE 32 OBJECTS IN THE SHOW WE SOLD 12 - SEVEN OF THEM WILL
COME TO OUR COLLECTION.

WITH BEST WISHES.

SINCERELY,



LEROY FLINT
DIRECTOR

LF/PL

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
was published 50 years after the date of sale.

SAINT MARY'S COLLEGE
NOTRE DAME, INDIANA

Jan. 14, '68

Dear Miss Helpert,

We have not heard from you as regards
permission to use a part of Mr. Shabaz's
to announce his show you are going to
send us.

We would like to use the one on p. 71 of
The Shape of Content or the one on p. 119.

Would you mind asking for us — or
do you prefer over trying to contact
him?

A Blessed New Year to you!

Yours in Christ,

Maria Marie Roan

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

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LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

olympia 2-1444

June 9, 1958

Mrs. Edith Gregor Ealpert,
The Downtown Gallery,
32 East 51st St.,
New York, N.Y.

Dear Edith,

Thank you for your letter and forgive the slow answer. The date for the Shahn exhibition is July 14- August 2. I would greatly appreciate having the drawings out here as soon as possible, so that I can reproduce some of them on the catalogue of the show and so that I may list them individually in the catalogue. Twenty five of them will fill the bill, but of course we do have room for about thirty.

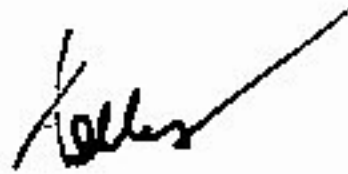
Should these be billed as a special series ? Please give me what background you can on their origin and usage and let me know what credits you want me to put in the catalogue. If you have anything appropriate in the way of writing about Ben that could be included, please let me know. Otherwise, I thought I might take a quotation out of Soby's book, perhaps, if you think that would be all right.

Please have Berkeley Storage crate the ~~painting~~ drawings and send them out to me via Denver-Chicago trucking Co., released at a value of 50¢ a pound. My insurance will pick up the difference and it saves a great deal of money over Railway Express. The shipping takes 8 days.

On the Levine, the best I can do is to offer you 10% off the price, making it a net of \$540. I hope that that will be satisfactory.

I hope you have a wonderful trip and look forward to hearing about it when I see you next time.

Best regards.


Felix Landau
LANDAU GALLERY

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

June 20, 1958

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:


Thanks for your good and exceptional letter of the 12th. I am sorry to realize that you have been three-timing me with other museum men, some even in this area — but so it is.

Just this minute I had a wire from Brazilier about the Davis book. You recall that he approached me sometime ago, and his telegram blandly asked when he might have a text. This is interesting but sudden as he has given me so far no indication of the size and scope of the book, the number of plates, the size of the edition which is to say what I might be getting out of it. I am very interested if the book is well done and on the scale of the books which I have been producing here through the University of California Press. Just to be writing I don't want to scale myself down and bring out a lesser or less effective book nor do I want to be off with a small-fisted payment, the \$500-and-get-out deal that is dear to the heart of Harry Abrams. Would you look into this with Brazilier and see just what he really means and has to offer. I am writing him by the same mail saying that I wish he would send me some facts and figures as I wish to be in touch with you about the Davis book before your departure for Europe. My thought, as I told Brazilier, is to do the text during the summer and then come East and see Davis late in September at which time the whole thing could be amplified and sharpened. That would give me a chance to work not only with Davis but with yourself as well, and it would also give me the opportunity to see the Dove show open.

Let me hear from you and drive a good bargain with him. If I am to do the book I should have to meet the cost of a trip East.

I have been hospitalized during this past week. Does this sadden you?

Yours ever,


Frederick S. Wight

FSW:vv

Airmail

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE NEWARK MUSEUM
NEWARK 1, NEW JERSEY

Katherine Coffey, Director
Mildred Baker, Associate Director



June
Six
1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I want to thank you for your willingness to give the appraisal on the Salem house primitive.

The donors of the painting are Mr. and Mrs. Bernard M. Douglas of Stockton, New Jersey. The painting, artist unknown, is entitled WATERS HOUSE, SALEM, MASSACHUSETTS and 19½" x 24".

Thank you very much for your cooperation in this matter.

With my best wishes,

Sincerely,

William H. Gerdts
Curator
Paintings and Sculpture

:cp

not to publishing information regarding sales transactions, and to the fact that the artist or donor is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 10, 1958

Director
Downtown Gallery
East 51st Street
New York, New York

Dear Sir:

We believe you will be interested in seeing the editorial mention of your establishment in the forthcoming issue of PLAYBOY, and in knowing that this issue will be purchased by over 700,000 readers. The reference to the Downtown Gallery appears in "PLAYBOY After Hours," on page 7 of the July issue.

PLAYBOY is today the nation's most popular urban men's magazine. We have enclosed an advance copy for your reading enjoyment.

If we can be of any further service to you, please do not hesitate to call on us.

Very truly yours,

PLAYBOY MAGAZINE

PO
Purshurst
Victor Lowmes
Victor Lowmes III
PROMOTION DIRECTOR

sl
encl.

MARSHALL & WINSTON, INC.

1084 BROXTON AVENUE
LOS ANGELES 24, CALIF.
TELEPHONE GRANITE 3-1886

June 5, 1958

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.

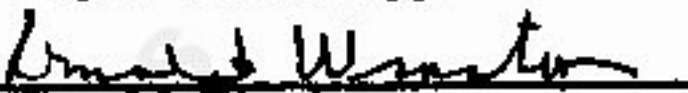
Dear Mrs. Halpert:

I enclose my check for \$1,200.00 to complete payment for Arthur Dove's Dancing Tree. Thank you for your consideration and patience in this payment. My deep liking for that painting does not diminish. I consider it a work of genius. We have it in our library and I enjoy it daily.

Have been down to the Roswell Museum in the last two weeks. They are now starting their addition which will free their largest room for their southwest painters collection, of which Georgie O'Kieffe's Rams Skull and Brown Leaves is exhibit one. It is another GREAT American painting. Mr and Mrs Hudson Walker have given them a superb New Mexico 1918 pastel of a sunset by Marsden Hartley. Also on indefinite loan a Hartley New Mexican landscape, an oil. That is the room that I hope to find a New Mexican Marin watercolor for.

I may be in New York the first week of July. I would appreciate it if you would let me know if you plan to be there at that time, Say between June 30th and July 3rd. It is not too important as I may be there in late September as well. I think I may have looked over all your Marin New Mexican watercolors, but am not sure. Even if you were not there, you would probably have someone at the gallery who could show them to me. I have found one out here that I think might do, but would like to see again what you might have.

Yours sincerely,


Donald Winston

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POL
pwh.

Berrell 129 - 1.

Barcelona

Spain

June 19, 1958

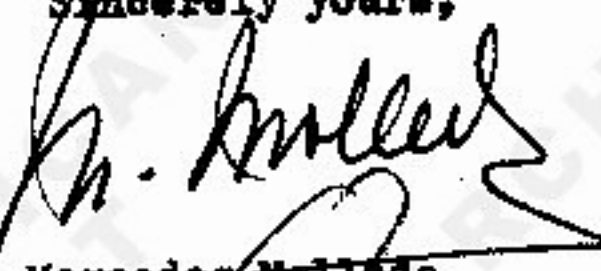
Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York City, N.Y.
U.S.A.

Dear Miss Halpert:

I am an Art Historian and at present writer and critic
for GOYA , Revista de Arte, of Madrid, INDICE de Artes y Letras,
also of Madrid, and REVISTA de Actualidades Artes y Letras
of Barcelona.

I would be very interested in receiving regularly your
press releases and catalogues of your exhibitions so that I
could write about the activities of your gallery.

Sincerely yours,


Mercedes Mollada.

rior to publishing information regarding sales transactions,
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may be published 60 years after the date of sale.

Mayor's Committee

June 2, 1958

Window Display Department
Oppenheim Collins
33 West 34 Street
New York, N. Y.

Dear Sir:

During the 1957 celebration of "Salute to the Season" organized by the Mayor's Committee, we arranged for a group of paintings to be shown in the windows of many of the large department stores. According to the committee, you selected two of the paintings - by Charles Alston and Edward Chaves. We have been advised recently that these paintings were not returned to the gallery which represents these artists and are somewhat distressed about this situation. Will you be good enough to check your records to ascertain what disposition was made of these paintings and let us know at your earliest convenience.

Your kind cooperation will be appreciated.

Sincerely yours

for publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 9, 1958

The American Folk Art Gallery
32 East 51 Street
New York

Dear Sir;

I've seen your ad in a past issue of Antiques Magazine, and would like to know if you would be interested in purchasing three wood carvings that I am offering for sale. The pieces I have are Schimmel carvings, an old character I am sure you are familiar with. The one piece is a rooster in fine original condition that stands nine inches high. This is an almost perfect piece except for three small defects on the tail that can very easily be overlooked. The other pieces I have are a lion that is about five inches long and a small bird that stands approximately six inches high. If you are interested in knowing more about these items and would prefer to see photos of them, I would be most happy to help you. Waiting to hear from you and hoping that we can do business together, I remain:

Robert E. Davis
Robert E. Davis
733 North Pitt Street
Carlisle, Pennsylvania
Phone Carlisle, 2954

for publishing information regarding sales transactions, research are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The painting itself measures
 $18\frac{3}{4} \times 14$ inches; original oak frame
and pine boards at the back. One
pine knot has slightly discolored
the paper over it. It is under glass.

This picture was obtained from an
old Trenton family who had owned
it for many years. If you are interested
I would be glad to bring it to you at
the Gallery for your inspection. I am
asking \$200 for it.

For some years I have had a small
antique business and shall be exhibit-
ing at the Buckingham, Pa. Show from
June 22 to 24.

Hoping to hear from you, I am

Sincerely, I See St. Louis.

THE AMERICAN FEDERATION OF ARTS
1083 FIFTH AVENUE
NEW YORK 28, NEW YORK

June 4, 1958

Mr. Erwin S. Wolfson
24 West 58th Street
New York, New York

Dear Mr. Wolfson:

I am writing at this time to set forth the terms of agreement under which The American Federation of Arts will circulate Exhibition # 58-44: PORTRAIT OF A BUILDING: 100 Church Street.

- (1) The exhibition will be circulated from September, 1958, through September, 1959.
- (2) The material included in the exhibition will be delivered to A F A fully prepared and packed for circulation.
- (3) A F A will insure the material included in the exhibition during the period while it is in our custody.
- (4) A F A will assume responsibility for the care and transportation of the exhibition while it is circulating under our auspices.
- (5) A F A will assume responsibility for scheduling the exhibition and fees paid by exhibitors for the use of the exhibition will be retained by A F A.
- (6) A F A will provide standard documentary material for the exhibition. Erwin S. Wolfson will be credited as being the sponsor of the exhibition in all material used for publicity and display purposes.
- (7) 500 catalogs will be provided without charge to A F A for distribution to exhibitors.
- (8) At the close of the exhibition's tour, A F A will return the exhibition to Erwin S. Wolfson.

If the conditions outlined above are satisfactory to you, will you be good enough to sign and return the enclosed copy of this letter.

Yours very sincerely,

Harris E. Prior, Director

RAF:ib
cc Mrs. Edith Halpert

Erwin S. Wolfson

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

THE CLEVELAND MUSEUM OF ART
11150 EAST BOULEVARD CLEVELAND 6, OHIO
TELEPHONE: GARFIELD 1-7348

SHEAMAN E. LEE, DIRECTOR

5 June 1958

CABLE ADDRESS: MUSART CLEVELAND

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

You may wonder what in the world has happened to me that I have remained silent so long in answering your letter of April 29th. The truth of the matter is regarding this matter of exhibitions which Mr. Lee and I are doing at the present time, when I called in New York we had cut it down to a very small group of people, so for the moment I don't want to trouble you. We have decided that it is fairer in these exhibitions, of which we will give a number now, to pick small homogeneous groups and show more ~~than~~ one or two items by each artist. On our next trip which will be very shortly we will approach the matter from another angle including certain people we want very much, *from you.*

With warm greetings and thanks for your good letter,

Most my sorry to miss you when I called.

Sincerely yours,

Henry S. Francis

Henry S. Francis
Curator of Paintings and Prints

HSF/h

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archivist is living, it can be assumed that the information may be published 50 years after the date of sale.

June 17, 1958

Dr. Peter Selz, Chairman
Art Department
Pepperdine College
Claremont, California

Dear Dr. Selz:

You were very kind indeed to send so pleasant a letter. All I can say is that "the pleasure was mutual."

Within the next few days, I shall send you complete data in connection with the pictures that you have listed, together with whatever photographs we have available. As soon as you receive replies from the collectors with whom you have communicated, as well as the museum, I shall be glad to send you suggestions for substitutions, in all instances where the replies are negative.

In several instances you will find that the ownerships have been changed, and in the case of those marked with an asterisk, a letter from you will be required requesting the loan directly.

How many photographs would you like to have us order for you? They are now \$1.00 per print either from our own photographer or from the Whitney or the Modern Art. Many of these I should imagine you can obtain directly in your own home territory but I am enclosing a list which indicates which photographs are or may be available through us. There are also a few size corrections.

As the gallery is closing on June 27th, I would suggest that you give me whatever specific information you will have obtained by this time, particularly in relation to refusals where substitutions may be required. On the other hand, we shall reopen directly after Labor Day and since the pick-up is not until September 22nd, there will be sufficient time to complete all the data.

With best regards,

Sincerely yours,

EGH:ph
Enclosure

for to publishing information regarding sales transactions. searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 50 years after the date of sale.

CHERRY HILL FARM

MALOWIN, MARYLAND

12 June 1958

Dear Mrs. Halpert,

I am sorry to bother you again, but I have never received a photograph of the Harnett Mortality and Immortality which you were kind enough to say you would send me once I had got permission from Mrs. Navas to reproduce it. I received that permission just about a year ago and am now anxious to go ahead with publication. If it is not too much trouble, will you send me on the photograph at my expense?

Very sincerely yours,

George Boas
George Boas

for to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by he published 60 years after the date of sale.

reunion, and I think you will be
pleased. Even Phillips is scared down by
implication; and I did scare down Stieglitz,
you recall. The D.T. & was in the
acknowledgments, and now you are
particularly thanked there. So, I am
terribly glad that you wrote and
in June. I was just thinking that
this was something we did to others
and not to each other.

Quite as ever
Fred.

June 7, 1958

You now have another document.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

June 11, 1958

rior to publishing information regarding sales transactions,
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.


Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith,

I enclose the additions to the acknowledgments
and the changes toward the end of the text. You will
see that several paragraphs had to come out so that
the alternate paragraphs could go in. It is now too
late for further changes but I hope you like what I
have written here.

Now, all the best.

Ever yours,


Frederick S. Wight
Director of the Art Galleries

FSW:ct

Enclosures

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
4400 FORBES STREET
PITTSBURGH 13, PENNSYLVANIA
Mayflower 1-7300

GORDON HALEY WARREN
DIRECTOR

LEON ANTHONY ARKUS
ASSISTANT DIRECTOR

June 4, 1958

Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Marin:

Before leaving for vacation, Mr. Arkus asked me to send you the enclosed entry form and write you about the shipment of the John Marin "Old Dutch Farmhouse, Tappan, New York," which you have so kindly consented to lend for our forthcoming International Retrospective Exhibition.

We will appreciate it if you will complete and return the form at your earliest opportunity. I am attaching a label to be glued to the back of the stretcher before shipment is made.

We are requesting that all works for the 1958 International and Retrospective exhibitions arrive in Pittsburgh by October 1st and trust that you can release the Marin to Budworth in September. The installation of two such large shows presents quite a problem and will take considerable time. I do hope that the early shipment will not inconvenience you. Will you please let us know how soon in September the painting will be available, and we will then notify Budworth about collecting it.

Thanking you for your kind attention,

Sincerely yours,

Emily Roberts

Secretary to L. A. Arkus

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SARASOTA ART ASSOCIATION

SARASOTA, FLORIDA

June 2, 1958

Mr. John Marin, Jr.
Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mr. Marin:

We were very distressed to learn that the mat on the Spencer painting was soiled during the time it was consigned to us. I thought that each item had been carefully checked before being packed for return to you.

Will you please have the mat replaced to your satisfaction and send the bill to us? We are very sorry to learn of this damage, but trust that this suggested remedy will be satisfactory to you. Thank you so much for calling it to our attention.

Sincerely yours,

Ann S. Brown
Ann S. Brown

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

June 17, 1958

Mr. L. R. Buzan, Assistant Head
Administrative Engineering
Research Staff, Technical Center
General Motors Corporation
P. O. Box 188, North End Station
Detroit 2, Michigan

Dear Mr. Buzan:

Much to my chagrine, I just realized that I had not sent you a letter of thanks for your kind cooperation in lending us the painting by Charles Sheeler.

I hope you will forgive this oversight and will accept my belated thanks. Needless to say, the General Motors painting was the most important contribution to the success of the exhibition and was greatly admired by all the visitors.

Gratefully yours,

EdMapb

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A7A
MRS. ALBERT D. ANGELL JR.
7 SOMERSET AVENUE
CHATHAM, NEW JERSEY

June 20, 1958

Dear Mrs. Halpert,

Mrs. Richard Black gave me your name. She wrote me from the Abby Aldrich Rockefeller Folk Art Collection at Williamsburg, Virginia.

Enclosed is a snapshot of a painting of mine which I am interested in learning the value of, and possibly selling. It is approximately 25" by 30". It is an oil painting done in 1848 by an unknown artist in Pennsylvania. It is unframed and in very good condition. I believe it is genuine American folk art.

Any information you can give me will be greatly appreciated.

Very truly yours,

Lois F. Angell
(Mrs. Albert D. Angell, Jr.)

THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 38, NEW YORK

TELEPHONE, NEVINS 8-5000

CABLE ADDRESS, BROOKMUSE

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

June 18, 1958

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Enclosed find check for \$500.00 from Mrs. Mary Childs Draper of One Pierrepont Street, Brooklyn 1, New York, which is a deposit on Georgia O'Keeffe's "Brooklyn Bridge" (Total selling price \$4500.00). Please send proper receipt direct to her. Please do not mention 10% to the Brooklyn Museum.

Mrs. Draper will pay the balance on receipt of the picture after the summer. As she has made her check direct to you, will it be possible for you to send a check for 10% to the Museum after the sale is completed?

Best wishes for a wonderful trip to Russia.

Sincerely yours

John Gordon

John Gordon, Curator
Paintings and Sculpture

JG:CU
Enc.

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THIS SIDE OF CARD IS FOR ADDRESS

The Downtown Gallery
32 East 51 Street
New York 22,
New York



June 20, 1958

Mr. Frank Getlein
The Milwaukee Journal
Milwaukee, Wisconsin

Dear Mr. Getlein:

When I saw Ed Levandowski on the occasion of the 100 Church Street exhibition opening, he mentioned that you had published something about this show in The Milwaukee Journal. If so, would it be asking too much to send me a clip for our records? Naturally I am eager to see what you had to say about this exciting exhibition.

Many thanks and best regards.

Sincerely yours,

EGM:pb

not to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 50 years after the date of sale.

June 5, 1958

Mr. Winthrop Taylor
Taylor & Roberts
Seven Hanover Street
New York, N. Y.

Dear Mr. Taylor:

To date I have succeeded in locating three of the prints
listed in your letter of June 3rd. They are as follows:

Max Weber - BROOKLYN BRIDGE, 1928, lithograph - \$75.
John Marin - BROOKLYN BRIDGE, 1931, etching - \$75.
Ernest Pione - BROOKLYN BRIDGE, 1930, litho - \$40.

As you probably know, all of these are very rare but as we
represent the first two artists, we managed to obtain the
prints, in both cases almost the last of the edition.
Fortunately I had originally purchased the entire plate of
Ernest Pione's BROOKLYN BRIDGE and still have two prints
available.

I notice that in the case of Marin you indicated an earlier
print. This was sold out many years ago, but the 1931 version
is also an excellent example and we still have three of these
in our possession.

Please let me know whether you are interested in seeing any
of these.

Sincerely yours,

EGM:ph

Photo (of the Marin) enclosed. Please return.

June 5, 1953

Miss Helen Meninger
Assistant Director
Gump's Gallery
250 Post Street
San Francisco 2, California

Dear Miss Meninger:

Thank you for sending us a check for the Shahn drawing.

Won't you please let me know what you plan to do about the three Marin watercolors which we shipped to you on February 1st and later followed up with a letter on April 4th. We are closing for the summer months on June 26th and are very eager to have all our inventory on hand for our annual check-up.

Thank you for your courtesy.

Sincerely yours,

EMH:pb

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 13, 1958

Mr. William H. Pierson, Jr., Executive Secretary
Carnegie Study of the Arts of the United States
Box 1170
Williamstown, Massachusetts

Dear Mr. Pierson:

We shall be very pleased to grant permission for inclusion of the three paintings listed in your letter of June 10th in your color-slide project.

The gallery will close for the summer on June 20th and I would suggest that Mr. Boesch get in touch with us very shortly.

Sincerely yours,

EGH:pb

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Copy sent to G.O. Koeffe 6/12/58

Mrs. Katha Greer Halpert

Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

for publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Dear Mrs. Halpert:

Please foregive the delay in answering your very kind letter of April 29th relating to a projected exhibit of Georgia O'Keeffe. I have been waiting to hear from several museums and individuals relating to obtain their O'Keeffe paintings.

At present we will be able to obtain paintings from the University of Nebraska Art Gallery, the University of Arizona Gallery, probably the Walker Art Center, and two from private collections here in the Southwest. These plus our own will make up six. We would like to have an exhibit of about 24 paintings if it is at all possible. Perhaps you might be able to suggest to me any other Museum that would have one of her paintings which we might borrow.

If at all possible we would like to be able to show this exhibit for about a month to six weeks here in Roswell, then at the Museum, Texas Technological College, (Lubbock), at Phoenix, Arizona, and perhaps at the Dallas Museum. We would like to be able to start the exhibit around the 1st of September, 1959 and have it run through January, 1960. Dr. Holden, of the Museum at Texas Technological College has told me that they have a group of donors who are interested in obtaining one of the paintings for their permanent collection.

We would of course take on the responsibility of packing, insurance, transportation, a catalogue, etc.

Again, our many thanks for your continual help and support.

Sincerely,

David Gebhard
Dr. David Gebhard
Director

director
David Gebhard

Friday, June 6th, 1958.

DG:dd

ROSWELL MUSEUM

and art center

roswell, new mexico

HENRY J. TROLIN
100 PARK AVENUE
NEW YORK 17, N. Y.

June 9, 1958

Enclosed please find
June payment for
Rattner purchased by me.
H. J. Trolin

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 2, 1958

Mr. Herbert Searmann
Woodstock
New York

Dear Mr. Searmann:

Pardon me for not having written to you sooner. I was waiting for Sara Kuniyoshi, to discuss the poster with me. As you realize, it is in fairly bad condition, with painted-in areas. However, I am interested in acquiring the Kuniyoshi as a document and will be prepared to do so if the owner would consider a lower price, under the circumstances.

Won't you please let me know at your earliest convenience?

Once again, thank you for your kind cooperation.

Sincerely yours,

EW:ph

Mrs. Walter Searson
Rt. D.
Woodstock, N.Y.

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ERNEST BROWN & PHILLIPS LTD

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PATRICK L. PHILLIPS
NICHOLAS E. BROWN
E. O. PHILLIPS

TELEPHONE: WHITEHALL 3375.
TELEGRAMS: OFORT, LBSQUARE, LONDON.

THE LEICESTER GALLERIES,

LEICESTER SQUARE,

LONDON, W.C.2.

Miss Edith Halpert,
The Downtown Gallery,
32 East 54 Street,
New York 22, N.Y.,
U.S.A.

6th June, 1958.

Dear Miss Halpert,

I am replying to your letter of June 2nd, addressed to Mr. Jennings.

At the present moment I have only been able to send you one Moore bronze out of the four you purchased. This is because the other three have not yet been cast. Henry Moore has been in Poland and as he works on the patination himself, it has obviously delayed things.

When I ship them to you I will of course include the necessary photographs. I have already sent you a photograph of "Family Corner", the second bronze you purchased, and am getting photographs made of the other two, which are "Armless seated figure against rounded wall" and "Seated girl against square wall", which I will forward to you next week.

With kind regards.

Yours sincerely,

Nicholas E. Brown

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



NATIONAL GALLERY OF VICTORIA
Swanston Street,
MELBOURNE.
VICTORIA. AUSTRALIA.

10th June, 1958.

The Director,
The Down Town Gallery,
32 East 51st Street,
NEW YORK 22. U.S.A.

Dear Sir:

I have been advised by Mr. John Reed,
of the Gallery of Contemporary Art in Melbourne,
that in your letter of May 29th you advised him
of the urgency of our order for Ben-Shahn, the
Phoenix.

I understand that Mr. Reed informed
you that we will not be able to make payment until
July. However, if you are willing to send the print
now, I will make arrangements for an import licence
here and for the payment of 99 dollars to be made
to you, so that you will receive it in two months'
time, or as soon after that as possible. Payment
has to be arranged via our Agent-General in London
and I can not, therefore, be quite precise about the
date on which it will be forthcoming. I shall be
very glad if you will make arrangements before 29th
of this month to despatch the print to us.

Yours faithfully,

Ursula Hoff
Ursula Hoff,
CURATOR OF PRINTS
AND DRAWINGS.

UH:ID

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 12, 1958

Mrs. Marie H. Ague
Northfield
Ohio

Dear Mrs. Ague:

Thank you for your letter.

I shall be very glad to see you indeed during your visit, excepting Saturday and Sunday, the 21st and 22nd, when the gallery is closed. Our hours are from 10 to 6 daily.

Sincerely yours,

ECH:ph

Architectural Design • Editorial Department • 26 Bloomsbury Way, London, W.C.1
Telephone: Holborn 6325 • Telegrams: Britstanex, London

4th June 1958

**The Director,
Martha Jackson Gallery,
32nd East 60th Street,
New York City.**

Dear Sir,

When Ben Shahn was in London last year he delivered a lecture at the Institute of Contemporary Arts and left me the text which I had hoped to publish in Architectural Design. It proved, however, too long for our small art coverage and I have held on to it in the hope of using it elsewhere. I am now editing a small format graphic arts occasional magazine and hope to use the article, but I need more illustrations. Would it be possible for you to send me three or four photographs of his latest work, (paintings and/or drawings), and also one or two photos of his earlier graphic work, which will tie in with our angle. Captions of the pictures, which will of course be returned as soon as possible, will be appreciated.

Yours sincerely,

Thos Crosby
**Thos Crosby,
Editor.**

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Established 1896

FOLSOM ENGRAVING COMPANY

Photo-Engravers

212 SUMMER STREET, BOSTON 10, MASSACHUSETTS

Telephone HANcock 8-5390

June 5, 1958

The Downtown Galleries
32 East 51st Street
New York 22, N Y
Att Mrs Edith Halpert

Dear Mrs Halpert:

I am sorry we did not have the proper billing information when the invoices for the 4 color plates of the Dove collection were sent out.

We are billing the 4 color plates and backing up for patent base printing of the "Awalk Poplars" to the Downtown Gallery as per invoice enclosed.

In as much as the work was completed last winter and the original bill was sent out March 31, 1958, would you help us by sending in a check for this work.

Sincerely,

Folsom Engraving Company

R. T. Eldridge
Reuben T. Eldridge

RTE/d
encl

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June 12, 1958

Mr. Richard D. Pinney
Promotion Manager
Channel 2 - WFTV-TV
Paramount Theatre Building
Cedar Rapids, Iowa

Dear Dick:

Although my acknowledgement is rather belated, my congratulations and wishes are current. I can well understand your attachment to Cee after your long devotion to the institution. However, business always offers more opportunities.

I am very pleased that your new work will bring you to New York and I look forward to seeing you after the gallery reopens in September.

Good luck.

Sincerely yours,

RM:pb

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THE UNIVERSITY OF GEORGIA
DEPARTMENT OF ART
ATHENS, GEORGIA

James
May 10, 1958

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Mrs. Edith G. Halpert
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Through a grant to the University of Georgia, the Carnegie Corporation of New York has established a study in the arts of the United States with the specific objective of developing color material for teaching purposes. This study, which has been going on for eighteen months, involves every phase of American art from its beginning to the present. The current project concerns the development of sets of color slides, numbering about four thousand per set, which will be distributed to educational institutions in this country and abroad. A limited number of these sets will be presented as gifts of the Carnegie Corporation; the rest will be made available by purchase under a subsidy by the Carnegie Corporation. The enclosed prospectus describes this project in detail.

Among the works of art selected for inclusion in our survey are the following:

Poppies by Charles Demuth, watercolor
Little Joe with Cow, by Yasuo Kuniyoshi, oil
Sunset by John Marin, watercolor.

I am writing to ask if we may have your permission to include these paintings in our offering. If so, we will have one of our photographic teams visit you in the near future to make the necessary photographs. Mr. Ferdinand Boesch will be working in your area shortly and will get in touch with you directly to make the final arrangements.

We realize that this is an infringement on your privacy, an infringement which we regret, but we feel that our project is a significant one and that these pictures would be an important contribution to our selections. I sincerely trust, therefore, that we may have the privilege of including them and I would like to express in advance our deep gratitude for any help you can give us.

Sincerely yours,

William H. Pierson, Jr.
William H. Pierson, Jr.
Executive Secretary
Carnegie Study of the Arts of the
United States
Box 1170
Williamstown, Massachusetts

Enc.
cc: Ferdinand Boesch

June 7, 1958
1895 Jefferson
San Francisco, Calif.

The Downtown Gallery
32 E. 51 Street
New York 22, N. Y.

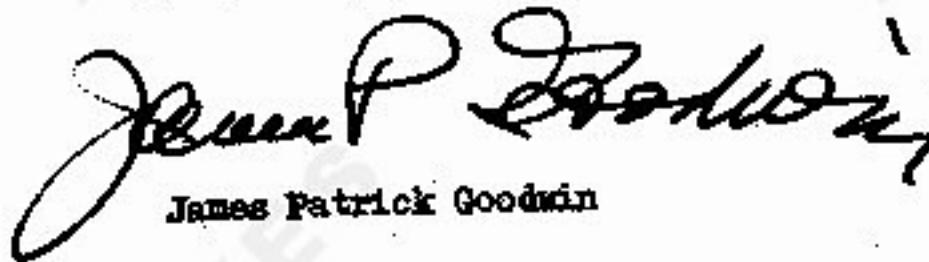
Dear Miss Halpert:

Last March you wrote you would write Georgia O'Keeffe in New Mexico and ask if she has a charcoal or other drawing in her New Mexico studio which I might like.

I would appreciate hearing from you whether she did send you anything.

I have enjoyed the Shahn drawing very much.

Very truly yours,


James Patrick Goodwin

EDMUND J. KAHN
1840 REPUBLIC NATIONAL BANK BUILDING
DALLAS, TEXAS

June 4, 1958

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

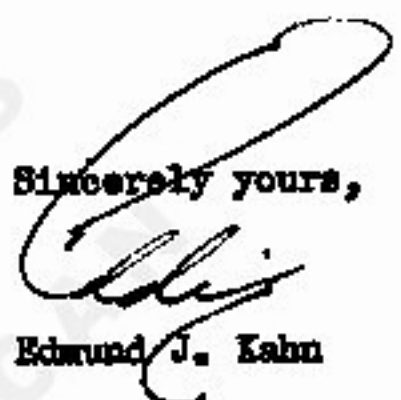
Dear Edith:

We talked to a local expert on framing and were ready to deliver the Sheeler to him to have the wrinkles corrected when we noticed that they were somewhat better than they were when I called them to the attention of my brother and asked him to speak to you. It is possible that during our rainy spell the painting sagged but is now returning to its original condition so we have decided, upon the advice of our expert, to do nothing for the present but watch things.

In the meantime, I thank you for your suggestions, appreciate your invitation to your current exhibition and assure you that the present status of the oil business is not such that I would be a constructive visitor to your emporium.

With kindest regards as always, I am --

Sincerely yours,


Edmund J. Kahn

EJK:bla



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POL
June 17, 1958

Mrs. Louis Frankel
442 Wellington Avenue
Chicago 14, Illinois

Dear Mrs. Frankel:

In rereading your letter, it occurred to me that you were under
the impression that I was leaving for my trip abroad considerably
earlier than I had planned. Actually I am not going until the
gallery closes on June 27th.

Therefore, I hope to see you on your trip East during this month.

Sincerely yours,

EGK:ph

WILLIAM ZIMMERMAN
24 WEST 55TH STREET
NEW YORK 19, N. Y.

JUNE 19, 1958

MRS. EDITH G. HALPERT
THE DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK 22, NEW YORK

RE: 100 CHURCH STREET PAINTINGS

DEAR MRS. HALPERT:

I AM ENCLOSING HERewith THE FOLLOWING:

- 1) EXECUTED COPY OF AGREEMENT BETWEEN YOU
AND ERWIN S. WOLFSON DATED JANUARY 3,
1958.
- 2) COPY OF LETTER FROM THE AMERICAN FEDER-
ATION OF ARTS DATED JUNE 4TH, 1958
ADDRESSED TO MR. ERWIN S. WOLFSON AND
SIGNED BY ERWIN S. WOLFSON IN ACCEPTANCE
OF THE TERMS THEREIN STATED.

SINCERELY,


WILLIAM ZIMMERMAN

WZ/MR

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508 Linden Ave.
Hinston, N.C.
June 10, 1958

The Downtown Gallery
32 East Fifty-first Street
New York City

Gentlemen,

I am inquiring as to whether copies of the paintings shown in the "100 Church Street" article in the June 8 New York Times are available. If they are I would like to know how I can obtain them and at what price.

I am most interested in the following paintings in the order shown:

Crystals by Edward Millman

Inverse Projection by George H. K. Morris

Dusk by George Grammer

I was very impressed by these paintings, quite an accomplishment because up to now I haven't like anything that even looked like modern.

Thank you for your consideration.

Sincerely yours,
Robert J. Collins
Robert J. Collins

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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WESTERN UNION TELEGRAM

W. F. MARSHALL, President

1201

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

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(47)

NA 161 PD AR= SAN ANTONIO TEX 6 208PMC=
MIS EDITH HALPERT, DOWNTOWN GALLERIES=
32 EAST 51 ST=

1958 JUN 6 PM 3 55

PLEASE REPLY OUR LETTER MAY 16 REGARDING RESTORATION
BLACK PLACE III=
JERI WALSH=

[Tom Slick]



THE COMPANY WILL NOT BE RESPONSIBLE FOR DELAY OR LOSS OF MESSAGES FROM THE FOLLOWING CONCERNING THE SERVICE

June 19, 1958

Mrs. Mildred Miller
632 Madison Crescent
Rago Park, N. Y.

Dear Mrs. Miller:

Your letter addressed to the 100 Church Street Corporation
has been forwarded to us.

In our exhibition we have only the original paintings and
to date no color reproductions other than those which appeared
in the New York Times are available. However, the New York
Graphic Society is about to reproduce the Julian Levi painting
and I would therefore suggest your writing to this organization
early in the fall. Their address is 93 East Putnam Avenue,
Greenwich, Connecticut.

Sincerely yours,

EG:ph

prior to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
by be published 60 years after the date of sale.

June 17, 1958

Mrs. Ann S. Brown
Sarasota Art Association
1029 Crescent Street
Sarasota, Florida

Dear Anne

Pardon me for being so late in answering your letter. Naturally I am very pleased the show was a success.

Did I send you a copy of Lawrence Dore's reply? It was most amusing.

The gallery will be closed during the months of July and August and as a matter of fact I shall be in Europe part of the summer and regret to say that I will miss your visit. I hope that you will come to New York again after the 3rd of September when I expect to be back at work for the new season.

My best regards.

Sincerely yours,

EGH:pb

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June 18, 1958

Mr. Jacob Schulman
38 North Main Street
Gloversville, New York

Dear Jack:

I talked with my accountant who had a tragic loss recently and could not be disturbed under the circumstances, and he seemed rather leery in connection with the spin-off idea, which, however, I like tremendously and should like to follow through.

Enclosed please find the report which you requested. I hope this is what you had in mind and that you can make some suggestions from there on.

All the paintings and sculptures which I want eventually to include in the Halpert Collection or the Foundation Collection or a specific institution, are included in the general inventory recorded on our books at original cost prices. I have separate lists dividing the inventory into two sections -- one for resale in the normal gallery routine, and the other to be preserved for future gift. The prices have been left blank on the latter list and I shall be guided by your suggestions in relation to the figure to be affixed, whether the cost or the current value. Incidentally, neither the gallery nor I need a tax deduction. Therefore this need not be a consideration.

I shall be most grateful for your thoughts on the overall matter as I am most eager to have this established to avoid any difficulty in the future.

Sincerely yours,

EGH:ph
Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 12, 1968

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

Your letter startled me, too. Being too busy to refer to my previous correspondence, I can imagine that what I had to say to you sounded much more petulant than I had supposed and was probably a cross between a simpering child and a nagging wife. However, I am sure you understand and take into account the fact that the end of the season is near by and that I am a total physical wreck. This has been a mad season with the largest amount of extra-curricular work which has kept me tied down and which has created a great resentment in relation to anything that suggests a deadline. And so, I bow.

Your reference to "the cause of EGH & the DTG" amused me no end because at least three magazine editors, two other museum directors, and several innocent businessmen have been accused of exactly the same thing. Within the long run I am sure everyone will agree that it ain't so.

A very nice young man was here today and reported that you are well, happy, and working at your usual tempo. I believe his name was Nadler. He came in to see the Demuth show and I gave him a private audience since the exhibition closed last week and we now have a guest show of ten paintings relating to a building project.

As ever,

P.S. I was particularly pleased with what you said about identification and "had no more thought of thanking you than of thanking myself." This pleased me very much.

P.P.S. Did you know that I was planning to leave for Russia on July 2nd? Perhaps when I get to Odessa the Russian law of "once a national always a national" will be put into effect and I shall have to remain there forever. Wouldn't that please an awful lot of people.

EGH:pb

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MRS. LEWIS A. TROTZKY
25 YEAGER AVE.
FORTY FORT, PA.

18 June, 1958

Dear Mrs. Halpert,

I do not think
I will be ready for
O'Keefe's Open Cancell
before September. When
you re-open in the
fall, send me a note
and we can make final
arrangements then.

Have a pleasant
vacation!

Sincerely,
Jean N. Trotzky

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ART MUSEUM OF THE NEW BRITAIN INSTITUTE
56 LEXINGTON STREET NEW BRITAIN, CONNECTICUT

SANFORD LOW
DIRECTOR

MRS. WILLIAM E. BENTLEY
CUSTODIAN

R. E. PRITCHARD
CHAIRMAN ART COMMITTEE

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 4th 58

Dear Edith,

We had our directors meeting yesterday afternoon and we have purchased the O'Keefe "East River" for \$5000⁰⁰. If you will bill this Museum for that amount I will see that a check is sent to you.

I shall be grateful for any additional information concerning the painting and particularly a note from you to the effect that it was a favorite picture of hers and hung for years in her apartment, etc. We try to get as much data as possible about all of our purchases.

I was so nice to see you again after these many years. Good luck and I hope you have a wonderful Russian trip.

Sincerely,
Sandy Low

June 17, 1958

Mrs. Louis Tretaky
85 Yeager Avenue
Forty Fort, Pennsylvania

Dear Mrs. Tretaky:

When you called at the gallery recently, I failed to ask you exactly when you would like to have the O'Keeffe sent to you. As you probably know, we close for the months of July and August but there is someone at the gallery most of the time to take care of shipments and deliveries.

If you will let me know when you want OPEN CLAMSHELL shipped to you, I can make the necessary arrangements.

It was so nice seeing you and I hope to have the pleasure again in the fall.

Sincerely yours,

EGH:pb

for publishing information regarding sales transactions,
members are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 12, 1968

Miss Jeri Walsh
Personal Secretary to
Mr. Tom Slick
Bennett Building
San Antonio 3, Texas

Dear Miss Walsh:

I cannot tell you how sorry I am to have been so lax in my correspondence with you. However, since it was necessary for me to obtain all the information from Georgia O'Keeffe, I was dependant on her reply. Although she is a remarkable person, she seems to have a phobia regarding any form of letter-writing.

O'Keeffe insisted on repairing the painting herself and help up the process until two or three days before she left New York for her home in New Mexico. I saw it when it was completed and it looked perfectly fine. We then sent it to the framer to have the glass set in and the frame completely overhauled since it was covered with water marks and pastel. I was assured at the time that the glass would be thoroughly protected within the crate to obviate any possibility of further damage. Thus I was shocked and most unhappy when I received your letter and immediately wrote to O'Keeffe who supervised the delivery to the framer. How this later damage occurred, I cannot explain.

My suggestion would be to ask the advice of Mr. Leeper, who must have a restorer at his disposal. Because of the glass, it is dangerous to keep shipping the picture back and forth and I feel that it would be much wiser to have the touching up attended to in San Antonio. Any experienced restorer can handle the situation very well, although O'Keeffe did explain to me that the paper lost its "teeth" in the wet places. Nevertheless, I know a good many Degases have been well taken care of and there is no doubt but that Mr. Leeper can find the right person for that job.

Enclosed you will find a detailed bill. Although I did not discuss it with Miss O'Keeffe, I doubt whether she would want to make a charge for her work on the picture. Thus the expense to the insurance company is rather limited and I would suggest that the restoration in San Antonio be added to the overall bill.

I hope that you and Mr. Slick will forgive me and will understand how difficult it was for me to reply earlier. If there are any complications, will you please get in touch with me. The gallery will

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 3, 1958

Miss Esther Webb Hausman, Registrar
Dallas Museum of Fine Arts
Dallas, Texas

Dear Miss Hausman:

Since the unusual size of Abraham Rattner's triptych, **THE LAST JUDGMENT**, makes it impossible for us to keep it in our limited space for paintings here in the gallery, at the conclusion of your exhibition will you be good enough to dispatch it to:

Manhattan Storage Warehouse
Third Avenue at 80th Street
New York, N. Y.

The other painting of ours you have, Edward Hicks' **PEACE-ABLE KINGDOM**, should be returned directly to us here at the gallery.

With many thanks for your cooperation in this matter,

Sincerely yours,

John Marin, Jr.

JM:apb

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searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published as long as the name of the artist or
purchaser is not given.

ERNEST BROWN & PHILLIPS LTD

DIRECTORS
OLIVER F. BROWN
PATRICK L. PHILLIPS
NICHOLAS E. BROWN
E. C. PHILLIPS

TELEPHONE: WHITEHALL 3375.
TELEGRAMS: OFONY, LBSQUARE, LONDON.

THE LEICESTER GALLERIES.

LEICESTER SQUARE.

LONDON, W.C.2.

Mrs. E. Halpert,
The Downtown Gallery,
32, East 51 Street,
New York City 22,
New York, U.S.A.

17th. June, 1958.

Dear Mrs. Halpert,

Thank you for your letter of June 13th. I have recently sent you a photograph of the third Moore you bought, "Seated Girl against Square Wall", and the photograph of the fourth one which was "Armless Seated figure against Rounded Wall" is in the post to me now, and will be sent to you without delay.

Please do not worry about the shipments of Moore's bronzes, because when I receive the three casts, all the necessary documents will be sent forward to you.

Mr. L. S. Guthman instructed me to send the Michael Ayrton bronze to his address in Chicago and to send the invoice to you. I have already despatched the bronze, and will be sending a bill in due course. I am still waiting for the small Henry Moore "Standing Figure No. 2" to come from the studio.

I am enclosing a photograph of the Henry Moore in which Mr. Guthman was interested. It is a large piece - 26½" long - and the price I quoted to him was £650.0.0d.

With kindest regards,

Yours very sincerely,

Nicholas Brown

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY of PENNSYLVANIA
PHILADELPHIA 4, PA.

The Graduate School of
Arts and Sciences

AMERICAN CIVILIZATION

6 June 1958

Mrs. Edith Gregor Halpert
Director, Downtown Gallery
32 E. 51 Street
New York 22 New York

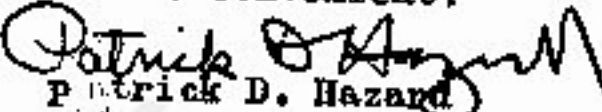
Dear Mrs. Halpert:

This is a much belated reply to your letter of April 30 asking about my interest in photographs of the work of some of the Downtown Gallery painters.

The book is about art and technology in America, and I thought it might be an interesting idea to include plates of painters who have responded in a private way to the public technological forms of our industrial society. I had Sheeler in mind particularly; then I saw a fine Georgia O'Keefe on Brooklyn Bridge; and I remembered a Stuart Davis on the iconography of the city. It's not surprising that I thought of Downtown painters since so many of my favorites are there.

I also wanted to know if I could get permission to reprint some of the newspaper ads Ben Shahn did for CBS-TV, specifically the tune-in ads for Edward R. Murrow's programs and his promotion pieces for the network salesmen.

In fact, I was telling Mr. Marin that perhaps you might let me come in sometime early in September—when the book contents are set—and look at the files of photos you have on Sheeler, O'Keefe, Davis and Shahn. Would late August be more convenient?

Thank you for your help. 
Patrick D. Hazard

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 12, 1958

Mr. C. G. Koopka
Secretary to Mr. H. J. Heinz II
H. J. Heinz Company
Pittsburgh, Pennsylvania

Dear Mr. Koopka:

On seeing the reproduction of the Stuart Davis mural in the new Heinz Building, I realized that neither the artist nor the gallery has a photograph for our records. No doubt you have the negative on file and I am writing to ascertain whether you would be good enough to send us two prints for which we shall be glad to pay. Also, if by any chance, the color transparency is available, we should be deeply grateful.

Thank you so much for your courtesy.

Sincerely yours,

EOH:ph

for publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 10, 1958

100 Church Street Corp
100 Church Street
New York, NY

Gentlemen:

I am so impressed by the beautiful paintings which were printed in the Sunday Times "Special Section on 100 Church Street Group" (June 8) that I would like to procure the following two reproductions -

"Time Out" by Gregorio Prestopino
"Hudson Panorama" by Julian Levi

June 12, 1958

Mr. Erwin S. Wolfson
24 West 58 Street
New York, N. Y.

Dear Mr. Wolfson:

I just realized that the agreement between us dated January 3rd had not been revised. I am referring to Clause 9 which was to have been substituted so that the payment for my services would be made to the Edith Gregor Halpert Foundation. Incidentally, the latter is a tax free organization and any contribution is subject to deduction.

If it is satisfactory to you, we can both delete or x-off Clause 9, or I can send you a revised agreement dated January 3rd for both our signatures. Would you please let me know your wishes in the matter.

I think you will be pleased with the enormous attendance to the exhibition and the consistent remark from the majority of the visitors that this is the first time they had actually opened and studied the pages of a New York Times supplement.

Sincerely yours

WHL:1

for to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

June 5, 1958

Mrs. S. L. Slesberg
60 Clinton Road
Brookline 48, Massachusetts

Dear Mrs. Slesberg:

Thank you so much for returning the photographs. I am sorry the titles misled you but in actuality the Dauxths did relate to vaudeville and review subjects.

Naturally it is rather difficult to distinguish between the two themes - and, as a matter of fact, circus performers. We have had, among the latter, a number of paintings, drawings, and prints by Knaiyeshi and if, at some future time, we obtain an example of one of these, I shall be delighted to communicate with you.

I knew that a good many collectors have an idea that the O'Keeffe prices are still in the same category as they were in the 1920s, '30s, and early '40s when Alfred Stieglitz served as impresario for her, Marin, Dove, Dauxth, et al. In recent years, we have succeeded in reorganizing the prices in relation to the new or more recent buying public, and for your information have in our possession a number of O'Keeffe paintings (although not in the vaudeville group) priced as low as \$750, with a considerable range up to \$2000. In addition, we have a superb collection of watercolors which she produced in 1916 and 1917 which are marked from \$500 to \$1500.

When you are next in New York -- and before June 27th, when we close for the two summer months -- I shall be very glad to show you a cross-section of the material on hand. It will be nice to see you.

Sincerely yours,

EGH:ph

or to publishing information regarding sales transactions, services are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

FORT WAYNE ART SCHOOL AND MUSEUM
1026 WEST BERRY STREET + FORT WAYNE 2, INDIANA

June 12, 1958

Mrs. Edith Gregor Halpert - Downtown Gallery,
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

We would like to thank you for your generous exhibition of Marin paintings you recently sent to us for our Fine Arts Festival exhibit. Our first Arts Festival was a great success. We had an unexpected attendance of 50,000 people.

The Art Pavillion was without question the most popular spot at the Fair. We were anxious to exhibit your paintings because we hope eventually to encourage an interest in purchasing works of art in Fort Wayne.

Your generous contribution to our successful efforts was appreciated by everyone connected by our Festival. We have stimulated a number of people to actively think about buying paintings and with some more effort I am sure one day we will succeed.

Yours sincerely,

F.C. Baptist
Francis C. Baptist,
Director.

FCB/ft

June 30, 1958

Mr. Henry J. Trolin
100 Park Avenue
New York 17, N. Y.

Dear Mr. Trolin:

I did not answer your letter earlier as I had hoped to see Abraham Rattner long before this. However, he has postponed his return to New York until the fall, when I shall be glad to follow through.

I hope that you and Mrs. Trolin are enjoying the painting.

Sincerely yours,

EGH:ph

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 18, 58

Provincetown Mass

Dearest Edith:

This is a sentimental line in haste to say that we miss you too much.

We are established citizens of P town now, and I can report that the marine madness here is unchanged, but since I am at heart a chronic Villager, I find this place a tonic after staid Bridgewater.

Yes, the pavements are still thronging with tightpants panzoids and sullenlidded lesbians avec sandals. Yet, for all of it, the artist is king here, and when I went to the bank to present my letter of credit, the president didn't even open it, preferring instead to discuss NATIVE STONE which he had read.

The weather has been superb: only one day of rain in all the time we've been here, though the letters from our tenants in Bridgewater are rife with complaints of the storms. Have been working very hard on the novel and getting to bed early after a splendid table of lobster or other native specimens.

The local folk are incensed because Walter Chrysler bought the Methodist Church for only forty thousand dollars, and now one can see on the pediment the imposing letters: WALTER CHRYSLER MUSEUM OF ART--- or, as it is contemptuously called around here: The First Church of Jesus Chrysler.

We ran into this noble patron of the arts when we went with Julien Levy to the opening of Martha Jackson's new gallery---a typical Provincetown soiree, filled with freeloaders in pullover sweaters and dirty tennis sneakers (who am I to talk?). It was a dull show, with poor examples of Hans Hoffman, Adolph Gottlieb etc etc.

We have clusters of children around here, and Miss Holly is already the queen. We leave her at play and take long walks along the ocean, and she doesn't even know we've been gone.

The house is splendid; very commodious and there is a separate room and bath for Edith Halpert awaiting her on her return from the Kremlin.

Virginia joins me in warmest love; and pleaseplease hurry Capeward anytime in August. The Art Festival here is being held July 15--August 15, but the lobsters have no season. We must see you: a Halpertless summer is no summer at all.

Ever, yr. most exuberant admirer,

911 —
52 Commercial Street,
Provincetown, Mass.
Tel: Provincetown 1469

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE WICHITA ART ASSOCIATION
WICHITA KANSAS

401 North Belmont Avenue

Mrs. Maude G. Schollenberger...President
258 North Clifton

Mr. T. Aithison...Secretary-Treasurer
1501 East Douglas Avenue

June the fifteenth, 1958.

Edith Halpert,
32 East Fifty-first Street,
New York City.

Dear Miss Halpert:

We have been interested in what you have commissioned artists to do for the 100 Church building and we would like to have the exhibition in Wichita whenever it is possible to procure it. We have an Art School—now summer session—and will open September 11th for fall term. Our school has been studying the work of a number of these ten and it would be very beneficial if we might have the paintings to exhibit, and study.

Thanking you, we are,

Yours very truly,
Wichita Art Association,
by (Signed:) Maude G. Schollenberger,
President.

ART ASSOCIATION GALLERIES

+

ART ASSOCIATION SCHOOL

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FLOYD L. THOMS

Litchfield, Connecticut · Jordan 7-8333

July 19th, 1958

Dear Mrs. Halpert -

Will you fill out the

enclosed card and return to me. Thank you.

Sincerely

Floyd L. Thoms

use 85. #

AMERICAN AND ENGLISH ANTIQUES

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

June 2, 1958

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Lawrence H. Bloodel
Field Farm
Sloan Road
Williamstown, Massachusetts

Re:

Dear Mr. Bloodel:

Thank you for your letter and the receipt.

I can well realize how confusing the two titles appear and shall explain the matter to you. When Sheeler delivered the painting, he gave us the title as **BUCCOLIC LANDSCAPE**. I teased him about the title, explaining to him that it evoked a whole series of landscapes I had seen in the windows of the John Levy Galleries, in which cattle were scattered in various peaceful positions. Therefore, he later changed the title to **ON A CONNECTICUT FARM**, the title we used in the exhibition and now have in all our records. If you would like to have a note from Sheeler, I should be glad to obtain it for you.

It is too bad that the label was not corrected and if you like, we shall send another to be placed below the present one.

May I hear from you as to your wishes in the matter?

Sincerely yours,

EGH:ph

WHITNEY MUSEUM OF AMERICAN ART
GERTRUDE V. WHITNEY, FOUNDER

22 WEST 54th STREET



NEW YORK 19, N. Y.

June 16, 1958

Dear Edith:

Many thanks for the copy of
Goodbye Perargil. A real curiosity of
literature. I shall treasure it. And
the fond memories -- !

With best wishes,

Sincerely yours,

Associate Director

Mrs. Edith Gregor Halpert
32 East 51st Street
New York 22, N. Y.

LG:FM

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
by the published 60 years after the date of sale.

PACE COLLEGE

41 PARK ROW, NEW YORK 38, N. Y.

Telephone: BArdclay 7-8200

DEVELOPMENT OFFICE

June 19, 1958

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

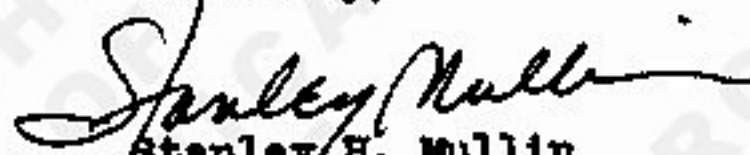
Dear Mrs. Halpert:

This will confirm our telephone conversation of this morning regarding the ten paintings of the new 100 Church Street building for display at Pace College from June 30 through July 19. I understand that insurance will be provided for the paintings and, of course, we shall handle them with the utmost care here at the College.

We shall pick up the pictures on the morning of Monday, June 30 and display them in the north and east windows on the ground floor of the College. We shall appreciate receiving ten copies of the New York Times advertising supplement and shall use them as part of our display.

We are happy to be able to display these pictures and, by displaying them, to extend a welcome to our new neighbor in the downtown community.

Cordially,


Stanley H. Mullin
Director of Development

SHM:lm1

cc: Kaplan

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June 13, 1958

Mr. Sylvan Lang
1580 Milam Building
San Antonio 5, Texas

Dear Sylvan:

With a change in bookkeepers, our ledgers have been messed up in connection with several accounts and since I do not dare to mess with the books myself, I have asked our accountant to check through thoroughly and you will receive a corrected statement within the next few days.

I am sorry that we have caused you so much inconvenience but I am sure that you will understand the vulnerability of employees and the boss.

I received a catalogue of the San Antonio exhibition and was very pleased to see that you were well represented.

It has been a mighty long time since you and Mary have been on 51st Street. I hope to see you before I leave for Europe shortly after the gallery closes on June 27th.

My best regards.

Sincerely yours,

ESL:aph

Not to publishing information regarding sales transactions. searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Metalcraft CORPORATION
812-820 N. ORLEANS STREET - CHICAGO 10, ILLINOIS

HERMAN SPERTUS
PRESIDENT

June 8, 1958

Mrs. Edith Halpert
Downtown Gallery
32 East 51st St.
New York, N.Y.

Dear Mrs. Halpert:

I am inclosing herewith a letter from
Newcomb-Macklin Co. and one from Mr. Montgomery,
together with an invoice for \$72.89.

I am making payment to the Budworth company
and to Federal Storage. I believe that you will
want to take care of the charge of \$72.89.

With warmest regards, I remain

Yours truly,

Herman Spertus

H. Spertus/ar

Inclosures

cc: Mr. G.J. Lacine
Newcomb-Macklin Co.
400-408 North State St.
Chicago 10, Ill.

For to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



the university of nebraska art galleries, lincoln 8

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5 June 1958

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York City

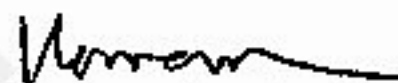
Dear Edith:

I am taking the liberty of sending O'Keeffe's "New York, Night" to you pending my arrival. The crate is being directed to the Gallery and needn't be opened.

The Art Association has agreed to do its own reframing and has authorized me to take care of the matter. I will want your recommendation of a framer to do the job properly. We have agreed here that we do not want to reproduce the old frame. In any case it will have to be something to accommodate the memorial plaque.

I will call for picture, crate and all and deliver it to the framer myself, from whence it can be returned directly to Lincoln.

All for now,


Norman A. Geske
Director

P.S. Hope we will have time to talk about an exhibition of "The Immaculates".

June 17, 1968

Dr. W. Sandberg
Director of the Municipal Museums
Stedelijk Museum
Paulus Potterstraat 13
Amsterdam, The Netherlands

Dear Dr. Sandberg:

A week or so ago I received a copy of a letter addressed to you by Frederick S. Wight of the U.C.L.A. Art Galleries. This was in relation to an exhibition of paintings by Arthur Dove.

I have always been impressed with your enthusiasm for Dove's work and certainly will do all I can to help in the plan of sending an outstanding group of his paintings to the Stedelijk Museum.

I am planning a trip to Russia this summer, with a stop-over in Amsterdam on my return. I should be there on July 28th, arriving in the morning and leaving July 29th in the afternoon, and certainly plan to visit your museum and other art institutions in the short time I am allotted. I hope to have the pleasure of seeing you during this period in Amsterdam and hope that you will be there at the time. Won't you please let me know? It is always a great pleasure to see you.

Sincerely yours,

ESW:ph

Copy to Mr. Frederick S. Wight

June 12, 1958

Mr. Herman Spertus
Metalcraft Corporation
812 N. Orleans Street
Chicago 10, Illinois

Dear Mr. Spertus:

It was nice to hear from you, but I was rather surprised at your letter's including a bill from Newcomb-Macklin.

The painting entitled FIGURE WITH WINGS AND MASK was sent to Mr. Montgomery by the North Shore Congregation with the understanding that if that painting were purchased the Congregation would receive a contribution from the gallery as it did on the previous painting. At no time do we assume any expenses whatsoever in connection with pictures sent "on approval" - it is a customary procedure in connection with on-approvals for the prospective client or the institution to pay such expenses. Incidentally, the figure of \$60. for handling and boxing one painting is preposterous. Newcomb-Macklin certainly should reduce it to the normal price maintained in the field.

I cannot tell you how sorry I am about all the complications and hard feelings that occurred in connection with this exhibition. Frankly, it is the first time in the many years of operation that we have had such difficulty and such annoyance to everybody connected with the project. It is particularly unfortunate since all of this has placed me in a most unfavorable position, with you and Mrs. Fagen, thus breaking a very favorable record. If you can induce the Newcomb-Macklin people to change the absurd figure, I shall agree to split the expense, but I do think that the Montgomery should contribute to this since they were responsible for having the Congregation send the painting to them.

May I hear from you,

Sincerely yours,

RMH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

STATE OF NEW YORK
COUNTY OF

ss:

On this _____ day of _____, 1958, before me
personally appeared _____ and

_____, who, I am satisfied, are the
_____ and secretary of THE DOWNTOWN
GALLERY, INC., the corporation named in the foregoing instrument,
and are the persons who executed such instrument as such
officers of said corporation; and I, having first made known to
said _____ and _____
the contents thereof, they acknowledged that they signed, sealed
and delivered the same as the free and voluntary act and deed of
said corporation, made by virtue of authority from its Board of
Directors.

Notary Public

Not to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

June 19, 1958

Mr. Leo S. Guthman
2629 South Dearborn Street
Chicago 16, Illinois

Dear Leo:

This morning I received a photograph of **DECLINING FIGURE**, 1957, the sculpture by Henry Moore which you mentioned in your letter. Evidently, Nicholas Brown gave you the "wholesale" price on this, but I guess some "handling" would be in order. However, if I may venture my modest opinion, it is not one of his most successful examples. The abrupt ending on the feet level creates -- for me -- a bad architectonic base. On a large scale, the two leg stumps make an uninteresting and unmeaningful design in space. However, if you react differently -- and thank heavens we all do -- I shall be very glad to carry on and see what can be done re price.

I do hope I shall see you before I leave this here country the second of July.

Fondly,

RGH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

June 17, 1958

Miss Vera Webber
Head, Art Department
Board of Education
400 West Genesee Street
Syracuse 4, New York

Dear Miss Webbers:

In reply to your letter of June 16th, I am sorry to have to report that we do not have material available on tile work or designs suitable for use in it.

We might suggest, however, that you write to Miss Jean Lippman, who is editor of Art in America, at her summer address: Cannondale, Connecticut. Perhaps she can be of help to you.

Sincerely yours,

Margaret M. Babcock

MMB:pb

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HARRY SALPETER GALLERY INC.

42 EAST 57 ST. • NEW YORK 22 • MU 8-5659

June 10, 1958

Mrs. Edith Gregor Halpert
The Downtown Gallery, New York

Dear Mrs. Halpert:

This morning I visited the back rooms of Kneedler's to see what artists had contributed what art to help defray the expenses of Mr. Chrysler's venture into art philanthropy. It may be a personal response to say that the art is inferior, but I am being completely objective when I say that the floor prices at or above which the work must be sold (or else returned to the artists) are so high that no Chrysler-type wholesale bargain-hunter will be tempted. The better the name of the artist the more taken the offering. It remains to be seen whether these floor prices can be maintained and sales made.

However, after I read The New York Times article I noted that artists of four galleries which had joined you in pretest contributed work to the auction - two artists of the Bergenicht Gallery; three of the A.C.A., two of the Passadroit and one of the Alan. These galleries should have made the conduct of their artists consistent with their public attitude.

Nevertheless, you struck a blow in a good cause.

Cordially yours,

Harry Salpeter

Harry Salpeter

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THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 9-3797

June 18, 1958

Mrs. P. Wood
Cooperstown Road
Haverford, Pa.

List and prices of John Marin watercolors
selected by Mrs. P. Wood:

1. Maples in Autumn Foliage	1949	\$2500.00	#49/6
2. From Flint Island	1948	2000.00	#48/7
3. Movement	1946	2000.00	#46/7
4. Sea & Rocks - Movement #4 Maine Series	1934	1800.00	#34/1

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

37

June 12, 1958

Mr. I. M. Schwarzkopf Inc.
I. M. Schwarzkopf Inc.
110 East 42nd Street
New York, N. Y.

Dear Mr. Schwarzkopf:

At last I have received the statement from Mr. Lavenex and am
sending you a copy.

Of course you know how much we spent during the first six months
of 1958 and can judge the matter accordingly.

As I am leaving for the summer on the 26th of this month, I
would appreciate hearing from you regarding the matter.

Sincerely yours,

EGH:ph
Enclosure

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

June 17, 1958

Miss Alice Becker
The Dubuque Art Association
Dubuque, Iowa

Dear Miss Becker:

Please forgive me for being so tardy in my reply. Our photographer has been so tied up that we have been unable to obtain any prints from him. AUTUMN, MAINE will be sent to you within the next few days, together with all the relevant information.

Sincerely yours,

MM:ph

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be presumed that the information may be published 60 years after the date of sale.

Chg address to
June 17, 1958

Mr. Paul Lamb
~~Union Commerce Building~~
Cleveland 14, Ohio

Box 7461

Dear Paul:

I am so sorry to be so late in replying but we have been having a rather hectic time at the gallery - what with all our exhibitions and extra-curricular activities.

I envy you, indeed, that you have had the courage to retire. As a matter of fact, I am rather weary and after thirty-two years in gallery functioning am ready to settle down to a quiet life, but it is not so easy in the art world.

Would you send me photographs of your Constantine Guys? Perhaps I can do something about it when the gallery reopens after our two months vacation and when the new season opens up in all the galleries.

My best regards.

Sincerely yours,

ELL:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MODERNS

1018 MADISON AVENUE • (at 79th Street) • NEW YORK 21 •

ERWIN S. BARRIE
Manager

COLETTE ROBERTS
Gallery Director, MU. 6-4737

June 3, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 St.
New York, N. Y.

Dear Mrs. Halpert:

Thank you for keeping us posted to what you feel should be acted upon. I hope you will go on in the future.

In this particular instance, as per yesterday's telephone conversation, the artists consulted and interested in the project, having already discussed it with Equity, they just thanked us for both your and my interest. They feel each case has to be dealt with according to the general frame-work of what they think is important or not to them. Under the circumstances we cannot take an active part in this.

With my best wishes, and hoping to see you soon,

Cordially yours,

Colette Roberts
Colette Roberts
Gallery Director

CR:PH

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published at some later date.

June 12, 1958

Mrs. Herbert C. Morris
Colton Road
Bryn Mawr, Pennsylvania

Dear Mrs. Morris:

I want to express my deep gratitude for your cooperation in lending the Demuth painting entitled AT THE MILLINER'S for the one-man show held here from May 13th to June 7th. The exhibition proved to be a great success and your painting was among the most popular in the group.

In your note, you suggested that we make sure there would be someone in the house to receive the painting before shipping it to you. As the gallery closes for the two summer months on June 27th, I wonder if you would like to let me know what arrangements to make about its return before that date.

I hope you had a delightful holiday in Greece.

Sincerely yours,

EGH:pb

UNIVERSITY OF MICHIGAN - MUSEUM OF ART
ALUMNI MEMORIAL HALL ANN ARBOR

June 6, 1958

Mrs. Edith D. Halpert
Director
Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

*Get me
Kew.*

Dear Mrs. Halpert:

After further consideration, we have decided not to acquire the watercolor, "Red and Blue #2", by Georgia O'Keeffe, and are arranging to return it to you this week, transportation charges prepaid. Thank you very much for giving us the opportunity to consider it. I will pay you another visit in the early Fall.

Best wishes for a pleasant summer.

Cordially,

Charles H. Sawyer
Charles H. Sawyer
Director

CHS:ert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



WHITNEY MUSEUM OF AMERICAN ART
22 WEST 54th ST. • NEW YORK 19 • COLUMBUS 5-5300

GERTRUDE V. WHITNEY, FOUNDER
FLORA WHITNEY MILLER, PRESIDENT

June 19, 1958

HERMON MORE
Director

LLOYD GOODRICH
Associate Director

JOHN L. H. BAUR
Curator

ROSALIND IRVINE
Associate Curator

MARGARET McKELLAR
Executive Secretary

Mrs. Edith G. Halpert
32 East 51st Street
New York, N. Y.

Dear Edith:

The exhibition, The Museum and Its Friends, which closed on Sunday, was an unusually fine and comprehensive survey of American art of the century. It was an honor for the Museum to give such an exhibition reflecting as it did the distinguished taste of our collector friends.

On behalf of the Friends of the Whitney Museum of American Art and the Trustees and Staff of the Museum I want to thank you for your generous contribution to the success of the exhibition.

Again with appreciation and thanks,

Sincerely yours,

Director

HM:ep

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE GALLERY OF CONTEMPORARY ART

(A Public Gallery under the Authority of The Contemporary Art Society of Australia)

TAVISTOCK PLACE (off 376 Flinders St.), MELBOURNE, C.I. MB 1489

10th, June 1958.

Miss Edith G. Halpert
The Downtown Gallery
32 East 51 Street
NEW YORK.

Dear Miss Halpert,

Thank you for your letter of the 29th.

May, and I will be glad if you can forward Shahn's PHOENIX
to

The Curator of Prints
The National Gallery of Victoria
Swanston St.
MELBOURNE. VICTORIA.

I have advised the Curator (Dr. Ursula
Hoff) of your letter, and I expect she will be writing to you
herself.

Yours sincerely,



John Reed.

Director.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 19, 1958

Mrs. Jill Weil
Carnegie Endowment for International Peace
600 N. Plaza at 40th Street
New York, N. Y.

Dear Mrs. Weil:

Both Mr. Wolfson and the American Federation of Arts agreed to the loan of the 100 Church Street exhibition at the Carnegie Endowment for International Peace.

This morning I talked with Mr. Mallen of Pace College at Park Row in New York and we arranged for the following dates: June 30 to July 12. Thus the exhibition will be available for the period of July 14 to August 15th or later if you so desire. Miss Virginia Field, Secretary of Exhibitions for the Federation, who is in charge of arranging the museum circuit, just telephoned to say that they will not need the pictures until the first of September but will accept them any time before that, depending on your wishes in the matter.

We shall send you a number of catalogues, together with the New York Times Supplement for those who are interested in seeing the interesting use of the paintings in advertising.

If there is any further material you require, please let me know -- before June 27th when the gallery closes for the two summer months.

Sincerely yours,

RGR:pb

for publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 18, 1958

Miss Marguerite Belk
Secretary to Dr. Reginald Poland
Atlanta Art Association
1280 Peachtree Street, N. E.
Atlanta 9, Georgia

Dear Miss Belk:

Because I was obliged to communicate with Mr. Wolfson, my reply has been delayed slightly.

For your information, the American Federation of Arts is planning the circuit for this exhibition and I am sure that the Atlanta Art Association may be included. I am forwarding your letter, together with a copy of this, to Miss Virginia Field, Secretary for Exhibitions at the Federation. I am sure she will write to you directly and promptly.

I feel certain that you will enjoy having this very exciting exhibition which has aroused such widespread interest.

Sincerely yours,

ESB:ph

Copy to Miss Virginia Field
American Federation of Arts

for publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
- by the publisher 60 years after the date of sale.

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

5 June 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 St
New York, N.Y.

Dear Mrs. Halpert:

I enjoyed very much my several visits with you, and certainly your help in connection with our exhibition, "Fruits and Flowers in Painting" (August 11 - September 14), is greatly appreciated.

This is to make formal request to borrow the following works from your Gallery:

1. NEW HAMPSHIRE STILL LIFE (c.1854), artist unknown
2. STILL LIFE WITH LOBSTER by William M. Harnett
3. MOOSE WOOD, CAPE SPLIT, MAINE (1938) by John Marin

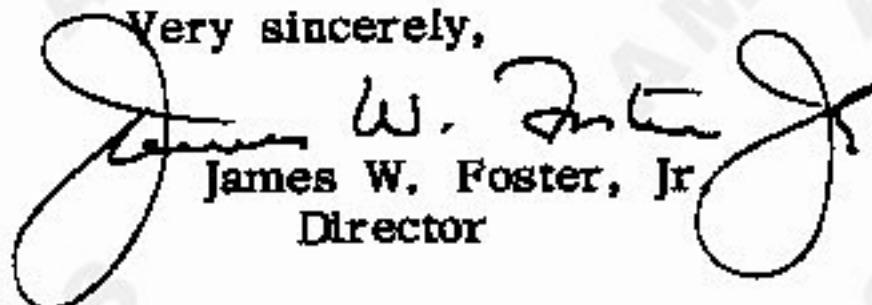
Thanks for the photographs, of which the Karfoil is being returned since we will not be borrowing that one.

We will insure these paintings, unless otherwise advised, according to the valuations you indicate on the enclosed loan form. Budworth will handle the shipping end and will collect in time for delivery here about August 1. You will be advised of the exact pick-up date.

All best wishes for your adventurous trip to Russia, tales of which I hope to hear. I count on you to continue to confound the officious officials!

With appreciative thanks and cordial regards,

Very sincerely,


James W. Foster, Jr.
Director

Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published is that of the artist's estate.

June 12, 1958

change address to

Mrs. Stanley Freeman
93 Greenhaven Road
Rye, N. Y.

Dear Mrs. Freeman:

Since you were moving, I decided to withhold my reply until you were in your new home and am addressing my letter accordingly.

As you requested, I am enclosing a copy of the previous bill for the Stuart Davis paintings. The correspondence regarding these, in relation to their provenance, was no doubt retained by you.

If there is any further information you desire, please let me know. I hope that you and Mr. Freeman will pay us a visit before we close for the two summer months (on June 21th). It is always so nice to see you.

Sincerely yours,

EMH:pb
Enclosure

for publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

HPA
June 10, 1958

Mrs. Arthur Virgin
1 Sutton Place South
New York, N. Y.

Dear Mrs. Virgin:

Mr. Boissennas, the restorer, has delivered the painting WASHINGTON FAMILY TOMB. It has been entirely relined and new pure linen canvas stretched on a new made-to-order stretcher, cleaned and sprayed with methacrylate.

Since you had a credit due, I thought you would not mind if I used it up and added a considerable amount of my own to do this very complete job on a permanent basis. It looks very handsome indeed and will require no further attention.

If you would let me know when you would like to have this delivered, I shall be very glad to do so.

I hope you have a very pleasant summer.

Sincerely yours,

ECH:ph

not to publishing information regarding sales transactions. searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

\$ 12 150³
3 03750

John

LAURENCE E. MAZE, M. D.
4332 MARYLAND AVENUE
SAINT LOUIS 8, MISSOURI
FOREST 7-2704

June 16, 1958

Edith Gregor Halpert
32 East 51 Street
New York 22, N.Y.

Dear Miss Halpert:

I am sorry to have taken so long using the information you have forwarded. The single Sheeler interests me most. However, I plan to be in New York City later this year, and will discuss this matter further.

I am returning the photos at this time.

Yours truly,

Laurence E. Maze M.D.

Laurence E. Maze M.D.

LEM;ps

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 19, 1958

Miss Judy Kniseley, Associate Director
the playhouse gallery
3500 Main Highway
Coconut Grove, Florida

Dear Miss Kniseley:

Thank you for your letter.

The gallery closes next week for the summer months and Mrs. Halpert is making preparations for a trip abroad. In view of the fact that the date you are planning to open with an exhibition of Shahn prints is January 11, 1959, it seems advisable to wait until September when the gallery reopens and Mrs. Halpert will be free to attend to such matters.

Sincerely yours,

Margaret M. Habcock

MMH:gh

for publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 2, 1958

Mr. Howard Devree
New York Times
229 West 43 Street
New York, N. Y.

Dear Mr. Devree:

The following galleries have answered "Yes":

Alan Gallery
A C A Gallery
Babcock Gallery
Borgenicht Gallery
Downtown Gallery
Kraushaar Gallery
Midtown Gallery
Passadroit Gallery
Bertha Schaefer Gallery
Stable Gallery
Willard Gallery

Parson - Gone to Japan
Durlacher - Out of town
Koots - Closed for summer

Sincerely yours

Department of Art History
University of Wisconsin
Madison, Wisconsin
June 17, 1958

Edith Greger Halpert, Director
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

May I preface this letter with a word of appreciation. Our meetings, though brief, were to me so very stimulating and immeasurably valuable. I am greatly indebted to you for these experiences: for the first viewing (for me) of so many splendid American paintings and new insights regarding American art and artists prompted by your words; for the exciting revelations as to the many responsibilities and challenges of vital art-dealership, that clearly transcend the mere market-place doings; and (that which is more difficult to define) the the personal thrill I felt in discovering that you and your Gallery are (as you so aptly put it) "doing what the museums should" and are at once the vehicle of communication between Americans and their artistic tradition -- and not without the seeing eye and feeling heart that the paintings and their creators require.

Perhaps my phone call to you, so soon after our meeting, appeared a bit overly enthusiastic and slightly presumptive. I hope, however, that the following will suggest to you that earnestness with which I approach this subject. After we left your apartment, Dr. Selz and I discussed the problem of a comprehensive work on the "group" and the possibilities of individual monographs. He suggested that I think seriously of doing the O'Keeffe work. We have since then corresponded on the subject of the book on O'Keeffe and he has expressed his faith in my capacity to do something beyond a merely competent job, as well as offering his guidance wherever I might have need of it. Our words on the subject, following your own demands for a study that would truly convey the worth of this artist, have lent me the courage to open this subject with you. It is quite obvious that I could not think of properly dealing with Georgia O'Keeffe and her art without your agreement and encouragement. I knew you would like to see the work done; I hope to be able to convince you that I would be able to do it to your satisfaction.

As to my personal motivation and background: Georgia O'Keeffe has been a constant favorite of mine -- perhaps partly via a kind of chauvinism as I am also Wisconsin born; partly because I have also been known as a "lady painter". I studied painting as a undergraduate at the University of Wisconsin and as a graduate at the University of Illinois; and, have been teaching at the college level for some time, as well as doing and exhibiting. I have also been working on graduate degrees in the History of Art at Wisconsin where I studied and assisted (the recently deceased) Oskar Nagel, and thus gained a keen appreciation and respect for American art, particularly the form and spirit of the production of artists of the generation of Marin and O'Keeffe. I believe that experience and training in both the history and the practice of art would lend much more than pure scholastic effort would allow to a thorough study of O'Keeffe.

Fortunately I will have the free time needed to do the work, as I have recently resigned from my position as art instructor at Harper College,

not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information

APR

June 18, 1958

rior to publishing information regarding sales transactions, cardholders are responsible for obtaining written permission on one both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or person is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Richard Black, Registrar
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

Dear Mrs. Black:

It will be very nice to see you on Tuesday or later in the week and we can arrange the specific time when you telephone.

I look forward to your visit.

Sincerely yours,

EE:pb

180 Elgin Street
Newton Centre 59
June 12, 1956

Dear Edith:-

Thanks for your letter. It looks as tho
we'll not see you prior to your trip to
Russia - so our best wishes for a
wonderful time - both restful and exciting.

As for me, I'm heading for Tokyo and
Hongkong for a three week stretch in July.
Hope we can get together on our
return to compare notes. Incidentally
if you have any "art" suggestions for that
part of the world, they would be most
welcome.

Am enclosing a check on account.
Sybil joins in sending our
warmest regards to you - and a big
hello to Natalie.

Harbly
Suz

Mrs. Edith Halpert
32 East 51 St
New York N.Y.

June 5, 1958

Mrs. Thomas Blake, Jr., Vice President
the Dallas Museum for contemporary arts
5908 West Northwest Highway
Dallas, Texas

Dear Mrs. Blake:

I was very pleased to receive your handsome catalogue of the sculpture exhibition now current and was particularly pleased to see the Zarach bronze reproduced as the frontispiece.

Would it be asking you too much to send another copy of this catalogue -- addressing it to

William Zarach
Robinhood Farm
Robinhood, Maine

I am sure he will be very pleased to see this.

I am sorry that I cannot see the exhibition in toto and want to congratulate you on the very fine selection and its wide range.

When you are next in New York I do hope you will come in to say hello.

My best regards.

Sincerely yours,

EM:pb

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Exhibition at THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, N.Y.

American Federation of Arts
Tour - 1958-1959

1 0 0 C H U R C H S T R E E T

"PORTRAIT OF A BUILDING"

Sponsored by Erwin S. Welfson

- CARROLL CLOAR	The Old and the New	Tempera on Masonite	28 x 36
RALSTON CRAWFORD	Construction - Steel	Oil on Canvas	26 1/8 x 36
- JIMMY ERNST	Vibrations (N. Y. Tel. & Tel.)	Oil on Canvas	44 x 22
GEORGE GRAMMER	Building at Desk	Oil on Canvas	30 x 40
- JULIAN LEVI	Hudson River Panorama - View from Building	Oil on Canvas	42 x 20
- EDMUND LEMANDONSKI	Hydroelectric - Turbine (Allis-Chalmers)	Oil on Masonite	21 1/2 x 36
- EDWARD MILIMAN	Crystals (Naspek & Company)	Oil on Canvas	48 x 36
- GEORGE L. E. MORRIS	Inverse Projection	Oil on Canvas	41 1/2 x 33
- Gregorio Prestopino	Lunch on the Job	Oil on Canvas	45 x 30
- KARL ZERNER	Power Station (Esso International Corporation)	Gouache	36 x 24

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AFK
June 12, 1958

Mr. William H. Gordis
Curator Paintings and Sculpture
The Newark Museum
Newark 1, New Jersey

Dear Mr. Gordis:

Thank you for sending the painting to me. This gave me an opportunity to examine it carefully and I am listing below what I consider the fair current market value.

WATERS HOUSE, ELLEN, MASSACHUSETTS - oil - 19 1/2 x 24 - \$1500.

Sincerely yours,

ENH:ph

Copy for Mr. and Mrs. Bernard M. Douglas

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FORT WAYNE FINE ARTS FOUNDATION, INC.

232 1/2 WEST WAYNE STREET • FORT WAYNE, INDIANA • PHONE A-9284

June 4, 1958

Mrs. Edith Greger Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, N. Y.

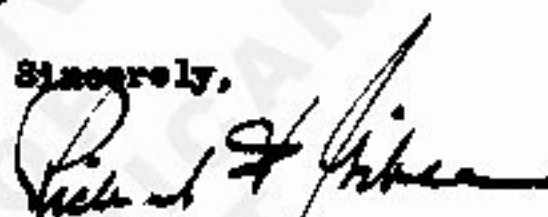
Dear Mrs. Halpert:

On behalf of Miss Margaret Ann Keegan, our Fine Arts Festival chairman, and the Foundation membership, I offer grateful thanks for your generosity and cooperation in making the wonderful paintings of John Marin available to us.

You may be interested to know that an estimated 50,000 persons visited our Festival. Even though no actual sales resulted during the Festival, a great many persons did become acquainted with Mr. Marin's great work and consequently, we hope, did gain a degree of familiarity and interest in these fine paintings. We in the Foundation who gear our efforts to long-range accomplishments do feel that there is some real, though intangible, gain through these projects, and we hope you share our convictions.

Again we thank you and assure you that you have made new friends out here in the Indiana provinces.

Sincerely,



Richard F. Gibean
Executive Director

RFG:do

cc: Miss Margaret Ann Keegan

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.



San Francisco Chronicle

KRON-TV
CHANNEL

4

June 11, 1958

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert -

Thanks very much for the color plates from the Times. The project is most extraordinary, and I should like very much to run something on it here, but I cannot do so for a simple technical reason. Our Sunday section is part of a magazine with a page somewhat taller and narrower than that of the Times, and I have not had a page free of advertising since the high, wide, and handsome days of abundant newsprint before the war. In other words, we can't use picture layouts, and this story depends on such.

Thanks for getting in touch with Mr. Morris on my behalf. Regrettably, his rates, which were high enough when he took the Dove show for me, have gone up still further and I simply couldn't afford what he wanted for Demuth.

I am leaving next week to teach in the summer session at the University of Hawaii.

Best regards

Dear Edith

Needless to say your letter startled me. I am jolted to find you hurt, as it certainly was not intended. But on I take a good look, I see that you are entirely justified. I think really that I had to identify you with the understanding that I had no more thought of thanking you than of thanking myself. Do you realize, by the way, that there are not-nice persons who think me so devoted to the cause of EGB & the DTG that I only do an occasional show with outsiders, for the record?

It was well that you went forth when you did. Your letter came this morning; my editor leaves for a tour with me tomorrow morning; the first goes to Berkeley today. Meanwhile, today, 24 has been

June 17, 1958

Mr. John Frederic Rees, Curator
Fort Wayne Art School and Museum
1026 West Berry Street
Fort Wayne 2, Indiana

Dear Mr. Rees:

Thank you for your letter.

We are always very pleased to learn that an exhibition in which we participated proved to be successful and I think it was very nice of you to write me accordingly.

I also appreciate your personal note regarding my article in "Arts in America."

Sincerely yours,

EMH:pb

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

for to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be presumed that the information
may be published 60 years after the date of sale.

WALKER ART CENTER

1710 Lyndale Avenue South Minneapolis 3, Minnesota Telephone: FEderal 6-0301 H. H. Arnason, Director

9 June 1958

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

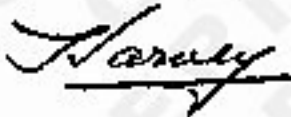
Dear Edith:

The Tamayo was borrowed in the hope that we could buy it at the end of our fiscal year. Its purchase has been approved by our Board, so if you send me a bill made out to the T. B. Walker Foundation, 1121 Hennepin Avenue, I shall see that a check is sent to you.

I expect to be in New York for a week or two the latter part of June and shall hope to see you then if you have not departed for the country.

Best personal wishes,

Sincerely yours,



H. H. Arnason

HHA:sg

June 19, 1968

Mrs. P. Wood
Cooperstown Road
Haverford, Pennsylvania

Dear Mrs. Wood:

Enclosed please find a list of the pictures which you tentatively selected for consideration.

If and when you would like to have these sent to you en approval (before June 25th when the gallery closes officially for the two summer months), I shall be glad to follow your wishes in the matter.

It was very nice meeting you and I hope to have the pleasure of seeing you again in the fall.

Sincerely yours,

EGH:pb(Enclosure)

P.S. On on-approvals there is no responsibility other than payment of transportation charges. Although the gallery will be closed to the public, there will be someone to accept any return deliveries.

for publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JACOB SCHULMAN
29 EAST BOULEVARD
GLOVERSVILLE, NEW YORK

June 6, 1958

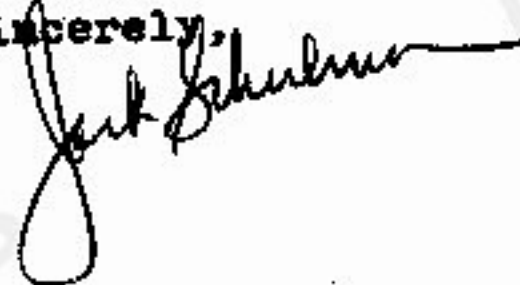
Downtown Gallery, Inc.
32 East 51 Street
New York 22, New York

Gentlemen:

Enclosed please find check for
\$21.00 in payment of invoice No. 8047 and
another check for \$500.00 on account of
previous purchase.

Many thanks for your attention.

Sincerely,



JS:KB
Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MIKE BELL
655 West Bittersweet Place
Chicago, Illinois

June 18, 1958

Downtown Galleries
32 East 51st Street
New York City, New York

Dear Miss Halpert:

I was very pleased to receive a letter today from Peter Pollack telling me of his conversation with you relative to a possible position at the Downtown Galleries.

I am certainly interested to learn what this position might be, as I am anxious for an opportunity to actively re-enter the art world. The position I now hold, while offering financial security, does not give me the satisfaction I found in the gallery business.

I would very much appreciate your taking the time to advise me of your ideas at this time.

I often think of our pleasant conversation in my patio four years ago and look forward to the possibility of talking with you again.

Sincerely,



Mike Bell

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a person who died 60 years after the date of sale.



Detering GALLERIES

1403 McGOWEN • HOUSTON 4, TEXAS

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June
20th
1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The Railway Express Agency is pressing
us for a decision concerning the amend-
ing of the claim filed on "Formation I",
about which we wrote you on June 10th.,
including a copy of a letter from the
Express Agency.

May we please have your decision just as
soon as possible so this might be brought
to a conclusion?

Cordially yours,
Marcyile Brown
Marcyile Brown (Mrs)
Detering Galleries

MB:sl

June 19, 1958

Dear Sirs;

Your letter dated June 10, has just been forwarded to me and I will be glad to send you photos of the Schimmel carvings I am offering for sale as soon as my return to Carlisle from Indiantown.

Thank you for your inquiry;

Truly yours,
Robt. Davis
Carlisle, Pa.

June 5, 1954

Mr. Walter M. McBride, Director
Grand Rapids Art Gallery
230 Fulton Street East
Grand Rapids 2, Michigan

Dear Mr. McBride:

Forgive me for being so slow in replying. Our photographer has kept us waiting for prints of the Demuth paintings, but we hope to receive them by Monday. Meanwhile I am enclosing a catalogue of the Demuth exhibition with sizes and prices listed of those still available. Detailed information will appear on the reverse side of the photographs.

Since the exhibition closes on Friday of this week, we can send any of the pictures to you for consideration, if you so desire. Please let us know.

Sincerely yours,

EGH:pb
Enclosure

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essences are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

and to acquire a new and more complete collection of his work.

Mr. Frederick S. Light
Director of the Art Galleries
University of California
Los Angeles 44, California

Dear Fred:

At last the business of the gallery is on the way — the 4th shift.

As I advised you by telephone, it did not reach me until Monday and there was such a tremendous amount of checking that it took the entire staff, in between urgent calls, etc., to again verify the material. I hope it is all correct as both Nathaly and John have handled the same data so much that they may have slipped some of it.

I read the text with utmost delight. I think Phillips' foreword is excellent and your introduction outstanding in its writing and content. Of course I still feel a bit queasy about your unqualified enthusiasm for Phillips as expressed in the number of reproductions from his collection as well as an impression that remains that he was the "angel" in Dove's life. We discussed this once before, if you remember, on the occasion of your last visit to New York. At that time you mentioned having seen the Dove letters of complaint and we agreed that in the long run Phillips got a tremendous bunch of bargains at the same time stimulating outside sales throughout each exhibition by tying up the pictures until he had had an opportunity to study them in the context of his collection. I know you cannot change the past and I feel, too, that credit should be given to Phillips, but certainly not quite so unqualifiedly.

As you know, I have been in a very negative mood about the many myths in the art world, from sex to angels, kin and patronage. Actually, with all the documents I have, I could probably write (if I could and would) a rather explosive picture of the art world, including even the artists I love, whose third process functions most effectively.

My next gripe refers to the lack of credit and/or acknowledgment relating to The Downtown Gallery or your truly. While Sam Kootz (and this is not personal) is mentioned twice in a letter addressed to him by Dove, neither The Downtown Gallery nor any of its personnel is mentioned except in the following statement:

June 13, 1958

Mr. Leon Anthony Arkus, Assistant Director
Department of Fine Arts
Carnegie Institute
4400 Forbes Street
Pittsburgh 13, Pennsylvania

Dear Mr. Arkus:

John Marin, Jr. showed me a letter addressed to him requesting a Marin painting for your 1958 International and Retrospective Exhibition.

In going through my correspondence, I find that I had written to Mr. Washburn last November asking for the list of paintings other than Marins which he wished to include in the retrospective group. You will note the names of our artists listed below. All of these appeared in many of the annuals and I am sure that Mr. Washburn did not intend to omit such important figures in American art. At that time, I explained that I did not have a set of Carnegie catalogues and that it would be impossible for me to select the specific examples and that it would be necessary for your office to make the preliminary selection, since you had all the records on file. On the other hand, if you prefer not to include these artists, I shall let the matter rest.

Furthermore, he wanted recent examples by Davis and Shahn, and, if I remember correctly, also Rattner, Shoeler, Weber, and Zerach. We did not have any examples available during his visit, but can send photographs of their recent work if you so desire. Because we are closing the gallery on June 27th, I should very much like to hear from you as early as possible in connection with both series. Insofar as pick-ups are concerned, there will be someone here by appointment throughout July and August and arrangements are made with Duverth and the other packers for such activities.

I look forward to hearing from you.

Sincerely yours,

EGM:pb

rior to publishing information regarding sales transactions, creators are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PHILADELPHIA MUSEUM OF ART
PARKWAY AT FAIRMOUNT AVENUE
PHILADELPHIA 30
TELEPHONE FOVLAR 3-0300

6 June 1958

Mrs. Edith Halpert
32 E. 51st St.
New York 22, N.Y.

Dear Edith:

Thanks for sending me Fred Price's book - I finally got around to reading it - and I am embarrassed to have to thank you for such a shoddy piece of work. Did you ever see such a dull collection of snobbish drivel and sentimental mush? It is phoney, too, not only typographically with all the misspellings but deep inside, dishonest and false.

The Watter pictures are hung, and they look very handsome. They have acquired some mighty fine pictures, I think. I hope you can see the exhibition, either before you go or after your return; also some of the prints and the Kuniyoshi drawing displayed in the recent accessions of the print gallery.

Best wishes for a pleasant trip and again many thanks,

Carl
Carl Zigrosser
Curator of Prints and Drawings

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by he published 60 years after the date of sale.

TAYLOR & ROBERTS
SEVEN HANOVER STREET
NEW YORK

WINTHROP TAYLOR
GILBERT W. ROBERTS
CHARLES MALLA
GORDON T. MALL

June 9, 1958

The Downtown Gallery,
32 East 51st Street,
New York 22, N. Y.

Attention Edith Gregor Halpert,
Director

Dear Miss Halpert:

I acknowledge your letter of June 5th
with respect to the Brooklyn Bridge prints. I will
stop in some day soon and inspect all three. Meanwhile
if you run down any of the others, let me know.

I return the Marin photo herewith.

Sincerely,


Winthrop Taylor

T/C-
enclosure

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

ARTISTS EQUITY ASSOCIATION
27 East 22 Street, New York 10, N. Y.

AL 4-6720

June 6, 1958

for publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

ARTISTS EQUITY ASSOCIATION, having for many years the policy that the artist should not be exploited by charities or other fund raising organizations, reconfirms its position relative to the Provincetown Art Festival Fund Raising sale. The governing body of ARTISTS EQUITY ASSOCIATION goes on record deploring the exploitation of artists for monetary gain, and believe that the artist jeopardizes his professional stature by the donation of his creative talents to auctions, fund raising schemes and publicity stunts.

The Executive Committee, AEA

Karl Zerbe, President
Sidney Simon, Treasurer
Robert Holdeman, West Coast
Katherine Nash, Mid West
Joseph Greenberg, Jr., East Coast
Anthony Teney, New York Chapter
Norman Barr, New York Chapter

June 2, 1958

Mr. L. Jennings
Ernest Brown & Phillips Limited
The Leicester Galleries
Leicester Square
London, W. C. 2, England

Dear Mr. Jennings:

We have received a request from the United States Customs for a photograph of the first Henry Moore sculpture you shipped to us as well as for the one presumably en route, so that the objects could be cleared. Since we had Standing Figure No. 1 in our possession, we had our own photographer make a print for the purpose, but I have no means of knowing what you sent subsequently.

Can you please arrange in the future to include a photograph with the shipment so that there will be no confusion at this end? I shall be most grateful for your cooperation.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

BY AIR MAIL

AÉROGRAMME



The Director,
The Down Town Gallery,
32 East 51st Street,
NEW YORK 22. U.S.A.

First fold here

Second fold here

Postage will be sent by ordinary mail.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



A CORPORATION

NEW YORK 22 NEW YORK PLAZA 3-9428 CABLE NYKARLMAN

AFA

June 9, 1958

Edith Alpert
Downtown Gallery
32 E. 51st. St.
New York City

Dear Edith Alpert,

I enjoyed meeting you and wish to thank you for showing me the reproduced pieces. I shall call you and discuss the possibilities after we have a price list and stock information.

The photograph enclosed is the sculpture I mentioned to you. Unfortunately, I have no front view of it. The front is the most exciting, and in perfect condition.

Please let me know if I can be of any assistance.

Sincerely,

Karl Mann

KM/rs
Enc1

Prior to publishing information regarding sales transactions, reservations are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PHILADELPHIA MUSEUM OF ART
PARKWAY AT FAIRMOUNT AVENUE
PHILADELPHIA 30
TELEPHONE POLAR 3-0300

June 4, 1958

Mrs. Edith G. Halpert
32 East 51st St.
New York, N.Y.

Dear Mrs. Halpert,

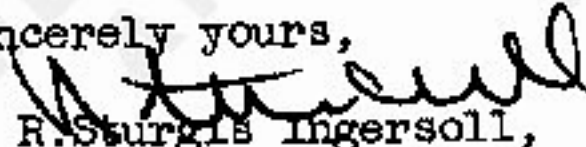
You were a corker to
make that gift of prints to the
Museum.

I have had the oppor-
tunity of really enjoying them.
Carl is thrilled. Thanks a
thousand times.

Yesterday I was at
the Museum and watched the hanging
of Watter's collection. I know
you played a great part in the
assembling of the collection. It
makes an exquisite show. Carl
was doing the hanging and his eyes
were gleaming!

RSI/BR

Sincerely yours,


R. Sturgis Ingersoll,
President.

1035 Land Title Bldg., Phila. 10.

not to publishing information regarding sales transactions,
as archivers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

TAYLOR & ROBERTS
SEVEN HANOVER STREET
NEW YORK

WINTHROP TAYLOR
GILBERT W. ROBERTS
CHARLES HALLA
GORDON T. HALL

June 3, 1958

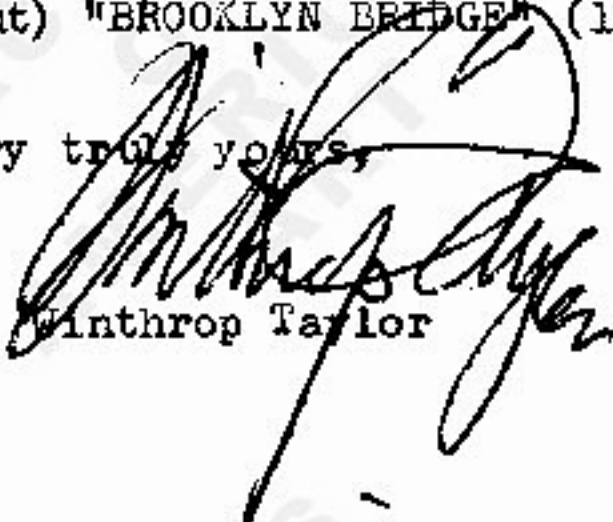
Downtown Gallery,
32 East 51st Street,
New York City

Gentlemen:

Will you see if you can locate for me prints
of the Brooklyn Bridge and, if so, advise me of the
prices, as follows:

CHARLES A. PLATT (etching) "EAST RIVER BRIDGE" 1888;
ERNEST FIENE (lithograph) "BROOKLYN BRIDGE" (1929).
LOUIS LOZOWICK (lithograph) "BROOKLYN BRIDGE" (1930)
PAUL F. BERDANIER (etching) "JAMES SLIP, N.Y.C." (1934).
JOHN MARIN (Drypoint) "BROOKLYN BRIDGE" (1913).
JOSEPH PENNELL (etching No. 800) "THE BRIDGE".
EDWARD H. SUYDAM (linoleum cut) "BROOKLYN BRIDGE" (1925)
MAX WEBER (lithograph) "BROOKLYN BRIDGE" (1928).
ANTONIO FRASCONI (woodcut) "BROOKLYN BRIDGE" (1952).

Very truly yours,


Winthrop Taylor

T/C-

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 18, 1958

Mr. Sanford Low, Director
Art Museum of the New Britain Institute
56 Lexington Street
New Britain, Connecticut

Dear Sandy:

Thank you for your letter. I tried to reach you by telephone for several days and finally resorted to the good old-fashioned method of communication -- herewith.

Of course I am very pleased that you and the museum trustees agreed to acquire this very important painting by O'Keeffe. A bill with the special museum price is enclosed.

As I pointed out to you previously, Stieglitz maintained no record file and consequently we have very little data on the majority of the paintings by the ex-Stieglitz artists. I remember, however, hearing Stieglitz on a number of occasions speak of EAST RIVER FROM THE 30TH STOREY OF HOTEL SHELTON with special emphasis as to its great importance in the career of O'Keeffe. She, too, mentioned on several occasions that the picture was withheld from sale as she wanted to place it in a museum herself - at some future time. Also, the fact that it was included in the important retrospective exhibition held at the Art Institute of Chicago is further indication of its outstanding status in her mind and that of Stieglitz.

I hope that when you are passing through Newtown, Connecticut, en route from your home, a stop at my house will be on your agenda. As you know, I am leaving for Europe shortly - on July 2nd - but expect to be in Newtown the last three weeks in August. The telephone number is Garden 6-4508.

Sincerely yours,

EGH:pb
Enclosure

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 12, 1958

Mrs. Louis Allen
546 Rimpas Boulevard
Los Angeles 5, California

Dear Mrs. Allen:

Please accept my belated thanks for your check amounting to \$1500.

I hope the two paintings have reached you by this time. Although we have been phoning our framer continuously, we have not succeeded in rushing up the job. However, we expect to have the frame here early next week and will ship the picture to you immediately after.

It was so nice meeting you and I hope to have the pleasure of visiting with you again in the near future.

My best regards.

Sincerely yours,

RGB:pb

rior to publishing information regarding sales transactions, publishers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

June 17, 1958

Dr. David Gekhardt, Director
Roosevelt Museum
Roswell, New Mexico

Dear Dr. Gekhardt:

I am sorry to be so late in answering your letter. However, I have been waiting for word from Georgia O'Keeffe who has very positive ideas about exhibiting her work. This is a hangover from the Stieglitz tradition and slogan "If you want to see Notre Dame, you go to Paris." He was very prejudiced about sending any paintings to all but one or two museums and for this reason I have to get special permission from O'Keeffe for any showing outside.

As soon as I hear from her, I shall advise you accordingly.

Incidentally, the Dallas Museum had a showing several years ago of O'Keeffe paintings (with her permission) and purchased a very important example at the time. I doubt whether they would want another show under the circumstances.

You will hear from me before we close for the summer months on June 27th.

Sincerely yours,

DMG:pb

Not to publishing information regarding sales transactions.
members are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MRS. MARIE N. AGEE
NORTHFIELD, OHIO

6/8/58

The Downtown Gallery
32 East 51 St.
N.Y., N.Y.

Dear Miss Halpert:

Will be in your city on June
19, 20, 21, 22 and 23.

Kindly advise me on which of
these days you will be open, and
your hours of business.

Thank you for your prompt
reply.

Sincerely,
(Mrs. S. R.) Marie N. Agee



June, 4, 1958

THE DUBUQUE ART ASSOCIATION

The Downtown Gallery
32 East 51st St.
New York, N.Y.

750.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Miss Halpert,

We are returning herewith your photographs of Marion's watercolors which you so kindly forwarded. The Committee has decided against either of the paintings pictured. However, if you still have "Autumn, Maine" we would appreciate a photo of that. A representative of our Art Association saw this painting some time ago, and recommended it to us.

We thank you for your past courtesies, and hope to hear from you.

Sincerely,
Alice Becker

NEW YORK
CHICAGO
LOS ANGELES
MILANO



NEW YORK GRAPHIC SOCIETY

Greenwich, Connecticut

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published is correct 50 years after the date of sale.

June 11, 1958

Miss Edith Halpert
The Downtown Gallery
32 E. 51st St.
New York, New York

Dear Miss Halpert:

Many thanks for the loan of the enclosed Kodachrome. Mr. Schutz says we could stretch the reproduction fee to \$250 for Mr. Levi, assuming of course, that Mr. Wolfson approves of the publication. If Mr. Levi has a counter proposal, we will certainly be glad to consider it. However, the publication of a reproduction (other than an outright petboiler) by a relatively unknown artist is still quite a risk. Mr. Levi is certainly known in the world of original paintings, museums and galleries and collectors, but his name is for the most part unknown to the print buying public. The Levi we publish already, NEW ENGLAND DOCK, is a rather ragged item that we inherited many years ago. I would guess that Mr. Levi is not particularly proud of the painting and would be rather horrified at the silk screen reproduction. The reproduction of the HUDSON PANORAMA would be of the same quality as that of the O'Keeffe RAM'S HEAD, etc. We would be willing to include 25 copies of the print with the reproduction fee. We would also be willing to send your gallery and Mr. Wolfson the same number if either of you has a use for them.

Do let me know as soon as you have had a chance to contact the two gentlemen as the painting would be sent to Switzerland for reproduction and have to be back in New York at the end of August as you mentioned.

Meanwhile Mr. Schutz or Mr. Cumming will be writing or phoning you about the publication of the exhibition catalogue.

Kindest regards,

Robert Daugherty

NEW YORK GRAPHIC SOCIETY



THE AMERICAN FEDERATION OF ARTS

1063 FIFTH AVENUE • NEW YORK 28 • NEW YORK • SACRAMENTO 2-2452

June 3, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I am returning to you the material which you left with me pertaining to your proposed Brussels exhibition.

I am so sorry that the exhibition could not be arranged; it would have been a meaningful addition to the American art now on view in Brussels.

Very sincerely,

Margaret Cogswell
Associate, Foreign Exhibitions

MC:rew

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 17, 1958

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on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Louise Hallstrom
Woodstock
New York

Dear Mrs. Hallstrom:

Thank you for your letter.

Although I am quite familiar with the work of Hunt Dietrich,
I doubt whether I could do anything with a screen by this
artist, as we try to limit ourselves to the painters and
sculptors on our roster.

If you have in your collection — large or small examples,
it does not matter — by any of these names printed below,
please let me know. I should be glad to purchase examples
of their work.

Please let me know.

Sincerely yours,

EGH:pb

June 20, 1958

Mr. George M. Craven
Post Office Box 55
Athens, Ohio

Dear Mr. Craven:

Indeed I shall be very glad to cooperate with you in relation to the Sheeler article.

The best way to contact Mrs. Porter is in care of the Philadelphia Museum, or, perhaps it would be more advisable to write to the Museum directly.

The Sara M. Ruby Foundation may be reached in care of the Whitney Museum.

You are correct about the ownership of Belling Power and One Into Iron. The addresses of these you have.

Mrs. Ridditz of Riverdale is in Canada and I think will be hard to reach. However, I am sure there will be no problem about the use for the reproduction since we retain reproduction rights on all the paintings we sell. As a matter of fact, it would be advisable to have a courtesy line in the name of The Downtown Gallery indicating that our permission had been obtained.

If there is any other information you require, please let me know.

Sincerely yours,

ECH:pb

not to publishing information regarding sales transactions. searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Leo S. Guthman

June 20, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

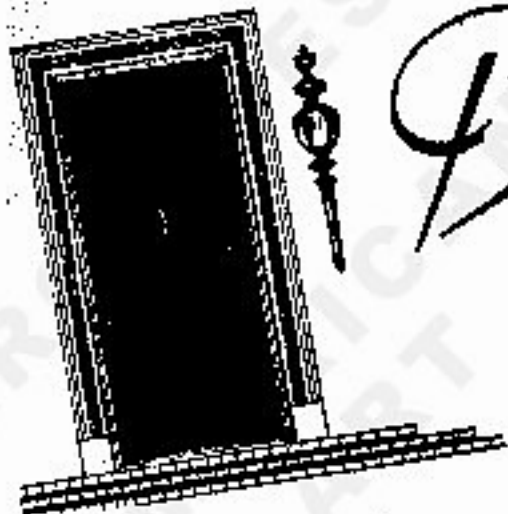
Dear Edith:

I was delighted to get your letter. I did not know about your plans to go to Europe. When I last saw you, you told me that you were trying to arrange through the State Department to see the parts of Russia that you were interested in, and not the whole Cook's tour-- Apparently, you must have been successful. It sounds to me wonderfully exciting, and I will be anxious to hear about it.

Let me know where you are going to stay in Copenhagen--The reason I am asking this is that if your days are not filled, I met some people whom I am sure would at least buy you a lunch. However, whether they buy it or not, one of the most attractive places there is the "Langelinie Pavillonen"--It is just new and overlooks the harbor and the little mermaid. To me, the real must, is the Tivoli Garden-- I was particularly pleased with a place called the "Belle Terrasse". Mr. Christensen, the Manager, is a very gracious guy. Of course, as I found in practically every other place in Europe, I didn't have to know the owner--just have enough money to pay the bill.

I don't know how you are set up in Paris--as far as perfumes are concerned--but I am enclosing the card of a man by the name of Silvers who, incidentally, happens to be from Brooklyn originally, and he gave me 40 off. The 40 off is if you pay in dollars or travelers checks, and take the perfume with you. If you have it shipped to a point of disembarkation or home, he would still give you the 40%, but then you

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Detering GALLERIES

1403 MCGOWEN • HOUSTON 4, TEXAS

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June
18th
1958

Mrs Edith Halpert
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Enclosed find our check for \$50.00 covering Railway Express settlement on the damage claim for "Bach Orchestra" from the January shipment from your Gallery.

This completes the claims with the exception of the large outstanding one on which we wrote you for information earlier this week.

Cordially yours,

Marcylla Brown
Marcylle Brown
Detering Galleries

MB:sl

Enc: Check \$50.00

June 19, 1958

Mr. John Graham
420 East 23rd Street
New York, N. Y.

Dear Mr. Graham:

Our accountant called my attention to the fact that there is a balance due on your purchase dated February 21st. At that time you purchased a watercolor at \$110. plus sales tax, totaling \$113.50 and made an initial payment.

Since the gallery closes on June 27th for the summer months, we are eager to have all our accounts brought up to date and would therefore appreciate your sending us a check at your convenience.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



June 12, 1958

Mr. Robert R. Davis
733 North Pitt Street
Carlisle, Pennsylvania

Dear Mr. Davis:

Thank you for your letter.

I am interested in wood carvings of all types and should very much like to see photographs of the three Schismels you have to offer. Will you be good enough to indicate on the photographs whether there has been any color retouching or other repairs. Also will you indicate the price for each item.

I shall be grateful for your cooperation.

Sincerely yours,

ECM:ph

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Rome, June 13, 1958

Direction of
Downtown Gallery
32 East 51st Street
New York, N.Y.

I am the Editor of an Italian
book on Ben Shahn's art, and had your address by
Mr. Ben Shahn.

I should like to have as soon
as possible a list of those color photographs of
Ben Shahn's works which are available, including,
if possible, those of his most recent works, not
yet published on other books, and the date of them.
I should also like to know the price of those photo-
graphs.

As soon as I have seen the list,
I shall buy some or all of them, and choose among them
the ones to reproduce on the book. Having that book
a cultural purpose, I hope that there will be no rights
to be paid for the reproduction of those works of art.

With many thanks and best regards

Mirella Bentivoglio

Mirella Bentivoglio
Via Archimede 139
Roma (Italy)

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
published after a reasonable search whether an artist or
purchaser is living, it can be presumed that the information
may be published 60 years after the date of sale.

Mr. Frederick S. Wight

- 3 -

June 5, 1968

F. S. Lawrence has turned up the name of that club once more.
It is:

Katowento Yacht Club

Also, the names I mentioned to you by telephone are:

Nathaly Chase Mann
John Maria, Jr.

EGH:ph
Enclosure

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for publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

[Lend Karl Mann 6-9-58]

E 936

the playhouse gallery

thirty-five hundred main highway, coconut grove, florida

director... jack amoroso

associate director... judy kniseley

15 June, 1958

Dear Miss Halpert

Miami has a new major art gallery ! * George Engle, owner of the Coconut Grove Playhouse, has announced the opening of a tremendous new gallery on the second floor of the Playhouse. Alan McNab and Nathaniel Saltonstall are among the Board of Directors. I believe you know both of these gentlemen.

One gallery will be devoted entirely to prints, which is the reason for my writing you. We would like to open the gallery on January 11, 1959 with a show of Ben Shahn's graphics. The show would run for three weeks and should, I believe, comprise between 35 and 50 works. The Downtown Gallery would of course be given the proper recognition and commissions on sales would be properly divided. The Playhouse Gallery would assume the cost of shipping and any other expenses you deem prudent.

May I have your reply as to whether this show would be possible, and any other information or suggestions you might be able to give.

Hoping to hear from you soon,

Yours, sincerely,

Judy Kniseley

Associate Director

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June 6, 1958

Mr. Edmund B. Nielsen, Research Associate
The Museum of Fine Arts of Houston
Main Street and Montrose Boulevard
Houston 5, Texas

Dear Mr. Nielsen:

Thank you for your letter.

Because of the tremendous interest in the current exhibition of paintings by Charles Demuth, I found that we had only two of the photographs which you had requested. The other two have been ordered and the entire group will be mailed to you under separate cover very shortly.

I regret the delay, but I hope you will understand the situation.

Sincerely yours,

EGH:pb

P.S. The bill for the prints is enclosed.

(Enclosure)

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June 20, 1958

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

I am still embarrassed about the whole thing but appreciate
me and your very charming amendment.

In going through my file, I came across a letter which had
been overlooked during the rush period and, apologetically,
I am answering it now.

This letter refers to the overrun of the color plates.
As you recall, this was a method you and I devised originally
as a form of inducement - with excellent results. It was
much easier to coax a few hundred bucks out of our well-heeled
collectors by throwing in the Christmas-card gimmick. If this
is no longer feasible, may I suggest that a note be sent to
each one of the colorplate characters stating that the additional
expense makes it prohibitive to carry out this plan. I cannot
think of anything else. Incidentally, as far as I am concerned,
this can be skipped. After all, there is no Christmas tree in
my painting and not a speck of snow.

And so, cheerio.

As ever,

EGH:pb

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Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

June 6, 1958

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I plan to be in New York the week of the 16th of June. I hope you will be, too, because I should like to arrange some time with you to talk about the Border Limner. Will you write me a note and let me know the time most convenient for you. I shall call you Monday afternoon, the 16th, or Tuesday morning, the 17th.

With all good wishes.

Sincerely,



Mary C. Black, Registrar
(Mrs. Richard Black)

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Print Council of America

527 Madison Avenue
Room 311
New York 22, New York
Phone: Plaza 5-3789

June 10, 1958

The Downtown Gallery, Inc.
32 East 51st Street
New York 22, N. Y.

Re: Ben Shahn

Dear Mrs. Halpert:

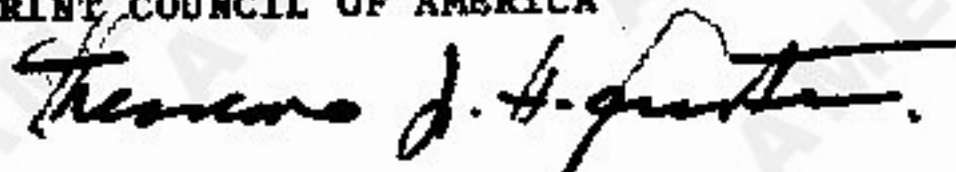
Regulations in connection with the Council's tax exempt status make it advisable for us to discontinue offering prints for sale at museum sales desks.

For this reason and with deep regret we have called back all prints remaining unsold on June 1st.

Unfortunately only one more of Ben Shahn's print "Mine Building" has been sold since our accounting of March 31. The remaining 18 impressions of the original 10 put on consignment in the museums will be returned to you between July 7 and 15. If they should be sent to a different address, please inform us immediately.

We are sorry indeed that this pilot project did not prove more profitable for all concerned. As for the Council, we have acquired some significant information and useful experience which will be put to better effect, we hope, next year.

Cordially yours,
PRINT COUNCIL OF AMERICA



Theodore J. H. Gusten
Executive Secretary

TG:SEC

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Leo S. Guthman

June 9, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Enclosed is a photostat of a letter I got from the Whitney--
I have no idea of what the signature is. Maybe you can decipher
it for me. If you can, please let me know, as I would like to
answer it. The answer is going to be "no" at this time, but
nevertheless, I think it deserves a reply.

Best regards,

Leo

2629 South Dearborn Street
Chicago 16, Illinois

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June 2, 1958

Mr. Abraham Rattner
1202 H University Village
Michigan State University
East Lansing, Michigan

Dear Abe:

Just as an example of the corn we get in exchange for the corn we give, I am quoting from a letter I received a day or so ago.

"Would you please be good enough to ask Mr. Rattner to let us know what he had in mind when he painted 'Man and Pipe.' What does it mean to him?"

Sometime when you have nothing better to do and wish to write a very brief note, please do so. If you recall the watercolor, it is of a "man and pipe." Perhaps the young buyer has a notion that the guy is smoking hashhish or that he is sending messages to the Indians. In any event, use your judgment about this.

It was swell seeing you and Esther and I look forward to your permanent move to New York.

Sincerely yours,

EGH:pb

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June 19, 1958

Miss Nancy Womstreff
Executive Secretary
Art Lending Service
The Junior Council of the Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Miss Womstreff:

Thank you for your letter referring to the sale of the
Marin watercolor by the Junior Council to Mr. Lee Bradley.

A receipted invoice is enclosed.

Sincerely yours,

EGH:pb
Enclosure

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